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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 19, 2000

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Companies Facing Web Challenges

MP3.com Suit Questions Actions Of The RIAA

BY EILEEN FITZPATRICK

LOS ANGELES—While Wall Street is rarely pulled into issues concerning trade practices, MP3.com's lawsuit against the Recording Industry Assn. of America (RIAA) claiming

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Columbia House Readies For The Future

BY DON JEFFREY

NEW YORK—Columbia House views its reorganization into three divisions, one of which is the online version of the music and video club, as a way to move more of its 16 million members to the Web, reduce its growing costs, and more than double its membership.

After a proposed merger with online retailer CDnow, the 45-year-old direct marketer will consist of Columbia House for off-line direct marketing, columbiahouse.com for the online club, and CDnow for standard E-commerce.

About 3 million people are now active members of columbiahouse.com, the company says, and they spent $100 million last year on music and video. Columbia House's total annual revenue is more than $1 billion.

As part of the reorganization, Columbia House chairman/CEO Richard Wolter has resigned after 34

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AEC Restructures With Eye On Digital Business

BY ED CHRISTMAN

NEW YORK—With emerging Internet opportunities in mind, wholesaler/digital service provider Alliance Entertainment Corp. (AEC) has beefed up its management and restructured its com-

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Proposal Makes CDs Tax-Exempt

BY BILL HOLLAND

WASHINGTON, D.C.—In the latest twist in the U.S. government's ongoing saga to find new taxation models for the Internet age, the business caucus of the Advisory Commission on Electronic Commerce (ACEC) has proposed providing parity to all retailers that sell product available in both digitized and non-digitized form—such as prerecorded music and books—by providing a sales-tax exemption.

In the years after the current temporary moratorium on Internet sales taxes, the caucus's Feb. 9 proposal would basically offer the exemption to *all* music and book retailers, both electronic and brick-and-mortar, as well as any other companies

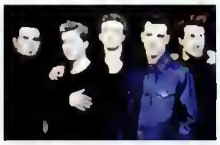
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Jive's Plan: 'N Sync Everywhere

Label Pulls Out All Stops To Market 'No Strings Attached'

BY MICHAEL PAOLETTA

NEW YORK—With a new album, "No Strings Attached," being readied for imminent global release on March 21—and with its lawsuit a thing of the past—boy band 'N Sync is ready to embark on the latest phase of its career.



Older, wiser, and now signed to Jive for the world, the five members of 'N Sync are excited about what the future may bring. The same holds true for Jive, which plans a heavy promotional push for the band that encompasses radio, retail, TV, and the Internet.

"It's incredibly exciting having 'N Sync join the Jive family," says Jive president Barry Weiss. "To have 'N Sync on the same label as Britney Spears, the Back-

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Finalists Tapped For Latin Awards

BY JOHN LANNERT

With six citations, renowned singer/songwriter/producer Marco Antonio Solís leads all other finalists competing for honors at Billboard's seventh annual Latin Music Awards, slated to take place April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach.

Following Solís are Latin global star Ricky Martin, with five nods, and his noted counterpart Enrique Iglesias, with four.

Seven other acts have notched three citations each, includ-

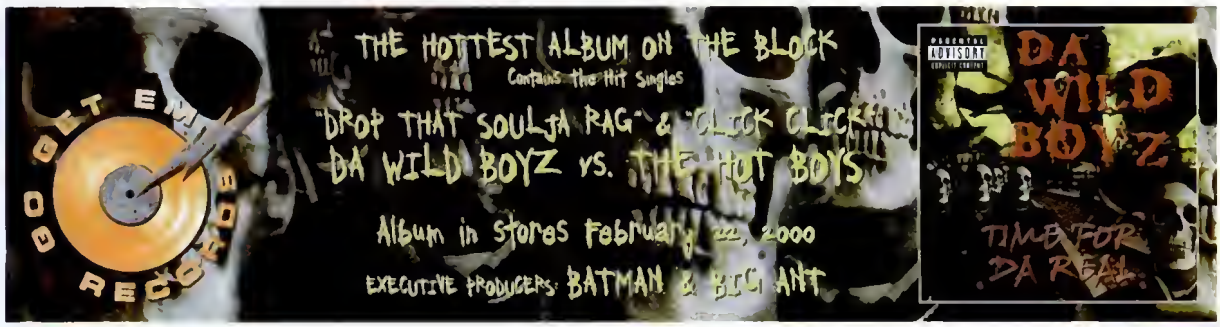
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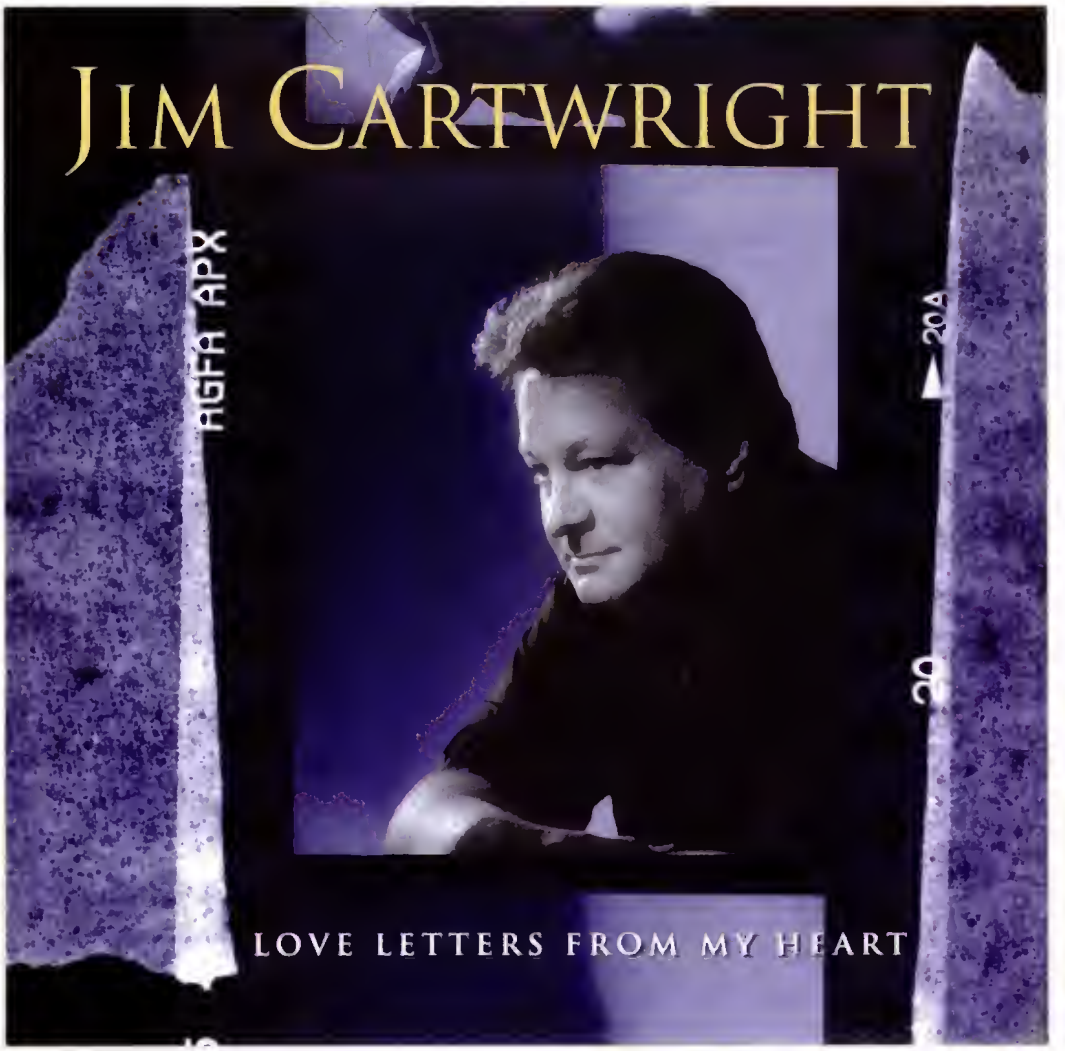
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■ BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., NY 10036
212-764-7300
edit fax 212-536-5358
sales fax 212-536-5055

Washington, D.C.
733 15th St. N.W
Wash., D.C. 20005
202-783-3262
fax 202-737-3833

London
50-51 Bedford Row
London WC1R 4LR
44-207-822-8300
fax. 44-20-7242-9136

Los Angeles
5055 Wilshire Blvd
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String Of Pearls: Cuba's Music Revolution

"In the United States, there one feels free," said Southern poet Randall Jarrell. "Except from the Americans—but every pearl has its oyster." And this country's recent musical relationship with Cuba, once known as the Pearl of the Antilles, accentuates the witty point Jarrell was making about an American nation whose boundless welcome spells relief from every possible hindrance to liberty—except the sometimes bigoted self-importance of its own citizens.

In short, don't call yourself an American—i.e., a loyal member of a truly democratic social experiment—if you deliberately obstruct others from being exposed to the cultural melting pot this society was primarily founded to create. The beauty, for instance, of the Ry Cooder-produced "Buena Vista Social Club" album (World Circuit/Nonesuch) of classic Cuban song, along with all its other recorded and filmed spinoffs, is that such humanistic reclamation projects now live in the frontal lobes of millions of people who were otherwise physically/politically barred from learning about such rich aspects of another society.

"And when something gets into your frontal lobe that way and becomes part of your consciousness," says Cooder, "then naturally you look and see it was *missing* before! When I was young I thought, 'Why doesn't the news of this great sound spread?' But then I kind of gave up, thinking, 'I'll never live to see this, and everything will disappear.' I see now that, as people become more and more susceptible to media, this is how it will occur. It's just never gonna happen by word-of-mouth."

MUSIC TO MY EARS



by Timothy White

And the positive repercussions continue from the phenomenal success (844,000 domestic units sold, according to SoundScan, with 3 million moved worldwide) of the Grammy-winning 1997 "Buena Vista Social Club" release, with the marvelous solo vocal debut album "Buena Vista Social Club Presents Ibrahim Ferrer" (also produced by Cooder for World Circuit/Nonesuch) being nominated this year in the category of best traditional tropical Latin performance, as is Buena Vista guitarist/vocalist Eliades Ochoa's "Sublime Ilusión" (Higher Octave/Virgin). As a result, Ochoa is currently touring North America, and Ferrer is back for a second stateside trek with Buena Vista keyboardist Rubén González and singer Omara Portuondo and will be performing on the Grammy Awards telecast Feb. 23 with guitarist Cooder.

But neither Ochoa nor Ferrer's Buena Vista troupe will be making concert stops in Miami, that most Cuban of American cities, where Cuban nationals are aggressively made to feel unwelcome. In 1998, MIDEM invited Cuban Grammy winners Compay Segundo and Chucho Valdés to appear at its Latin and Caribbean confab, outside of which hundreds of anti-Castro protesters demonstrated. Comparable scenes occurred when Havana salsa star Issac Delgado appeared at the Nostalgia Club in Miami's Little Havana, and they likely will again.

Citizens are fully justified, of course, in protesting Castro's repressive Havana-based regime, and opposition within Cuba is growing more pronounced. The quasi-Marxist country is meanwhile awash in foreign tourist currency (more and more of it U.S. dollars), but its own citizens are barred from the most sophisticated hotels and shops—whose patrons trade in dollars—and the same racist class system that has always dominated Cuba remains in place, with black Cubans largely absent from positions in the ruling hierarchy. As writer Christopher Hitchens notes of Cuba in the March Vanity Fair, it's a "system not unlike China, where capitalism and profiteering are permitted, but democracy and free expression are not."

If one believes, as does this columnist, that the Berlin Wall fell not because of Reaganistic political wirepulling but rather because ordinary Berliners were fed up with demonizing people who looked like them and played the same Beatles, Pink Floyd, and Scorpions albums, then Cuba's anachronistic one-man rule will fade not by fostering intolerance in Miami but rather by furthering the cultural outreach of projects like Buena Vista Social Club. Indeed, some of the most touching scenes in director Wim Wenders' hugely affecting "Buena Vista Social Club" documentary film are those in which the musicians stroll around New York's Times Square (in the vicinity of the Billboard offices) and marvel at the commonday sights and bustle. What they were awed by, in truth, is the sense of possibility around them here. Any culture that willfully undermines that sense is repressive, regardless of its present form of government or current political figureheads. Criticize, decry, attack anything you please—but let it rise or fall in its own cycle and on its own merits, ennobling or forever stigmatizing its enablers.

As for Cooder, he's been championing a wide range of music genres throughout his career. Born Ryland Peter Cooder on March 15, 1947, in Santa Monica, Calif.—the son of management consultant Bill Cooder and the former Emma Casaroli, whose family emigrated from Parma, Italy—he grew up listening to the classical music beloved by his dad. Ry would devote much of his own career as a guitarist/producer to gaining wider exposure for unique sounds ranging from the incendiary guitar expressionism of Bahamian Joseph Spence to the slack-key sound of the Gabby Pahinui Hawaiian Band and the Tex-Mex accordion of Flaco Jiménez. "But I can say this," Cooder notes with a chuckle. "Until now, I never saw it work as well in terms of impact. I tried my things with Flaco and others, and I loved them and still do, but you see that nothing takes hold in this world on the level that this has unless its time has come.

"I'll tell you a funny story: My son Joachim [who plays drums on the "Buena Vista" album] has this friend in his 20s who's a professional snowboarder and has just come back from a competition in Switzerland where they were using 'Buena Vista Social Club' for ambience. Unbelievable! And Joachim has a group called Speakeasy, and they now play all these Cuban tunes by great writers like Arsenio Rodriguez. It's hot shit! So it's amazing what can happen."

Which brings us to Grammy night. What pearl of Cuban song will Ferrer, Cooder, and company be playing on the show? "We're gonna play an Arsenio tune, 'Mamí Me Gustó,' " Cooder says. "His songs are notable for the fact that he was very good at creating little events, so the thing explodes like a string of firecrackers, right in your face. Me and my son, Joachim, we wouldn't miss this for anything; it will be the pinnacle. Ibrahim's performance will be sandwiched in between Marc Anthony and Ricky Martin, so we'll get our two minutes and 34 seconds of air time—but it will be some sandwich, boy."

Label Execs Assess Results Of Digital-Delivery Music Test

BY DON JEFFREY

NEW YORK—The major music companies and IBM last month completed their research on a six-month digital delivery market trial called AlbumDirect (previously code named the Madison Project), and some executives involved say it was a success.

Paul Vidich, executive VP of Warner Music Group, says, "The purpose of the test was twofold: first, a test of technology; secondly, to be a test of consumer attitudes toward the downloading of music. We were very pleased with the test."

About 1,000 San Diego consumers who subscribe to the high-speed cable-modem service called Road Runner participated in the trial, which lasted from June 29 through Dec. 15. An additional 100 households were added in October in Portland, Maine, to test an Internet-delivery element.

More than 1,000 albums, both new and catalog, and about 200 singles were made available for the test. Project officials say there were nearly 4,000 downloads of more than 50,000 tracks for sale.

Music company executives decline to say what consumers paid for the music. They say project managers set up a "store" and set prices. But it is believed albums were initially sold at list price and that the record companies authorized discounts at different times.

Edgar Bronfman Jr., president/CEO of Seagram, the parent of Universal Music Group, told analysts in response to a question about pricing in the project that the trial was about "whether people were interested in downloaded music . . . It was not a consumer trial about pricing and packaging. We were selling albums in line with offline retail [pricing]. All that's still ahead of us."

On average it took 12-18 minutes to download a 74-minute full-length CD. Participants were provided with CD burners, blank CDs, and jewel cases and were able to download graphics and text.

IBM provided the technology—Electronic Music Management System (EMMS)—for the downloading, digital rights management, playback, and clearinghouse functions.

Some sources reported glitches. But, Vidich says, "there was no single significant technical issue that we encountered."

He adds that Warner Music Group is now evaluating more than seven different technologies for "a commercial industrial-strength" system for offering digitally downloaded music for sale in the U.S. by midyear. "The EMMS system we used there is clearly one we're seriously looking at," he says.

Research from the trial was gathered in January and will be used to gauge consumer acceptance of digital music commerce.

Also taking part were BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, and Universal Music Group.

Al Smith, senior VP of Sony Music Entertainment, says in a statement, "Project Madison gave us insight on duplicating the consumer's physical retail experience in the electronic world, delivering full-length recordings in true CD-quality audio, with album art and liner notes."

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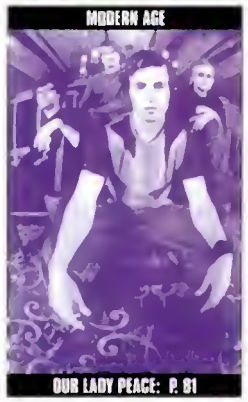
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Composer, Wholesaler Ervin Litkei, 78, Dies

BY IRV LICHTMAN

NEW YORK—Ervin Litkei, a longtime recording and video wholesaler who also owned labels and a music publishing firm, died Feb. 8 at his home in Manhattan. The cause of death was an embolism to the lung.

Litkei, 78, a native of Hungary who immigrated to the U.S. in 1947, was also a composer of popular and classical works, including marches in tribute to all U.S. presidents since Franklin D. Roosevelt. The marches and longer works, among them "War And Remembrance" and "The Atlantic And Pacific Suite," were recorded and released commercially.

On July 4, 1991, a page 1 story in The New York Times compared Litkei's patriotic music to works by songwriter Irving Berlin, another immigrant to America who was the writer of "God Bless America."

Litkei's career in America included the writing and recording of Hungarian versions of such standards as Berlin's "White Christmas," "Sentimental Journey," and the themes from "Love Story" and "The Godfather."

Litkei operated a rackjobbing operation under the names of Olympia, Arovox, and Games Arts until it was sold in 1989 to Rank Retail Services. He racked the major labels, with a particularly long relationship with Walt Disney audio and video products. One of his major accounts was Woolworth's.



LITKEI

In recent years, Litkei, in addition to continuing composing efforts, concentrated on his labels, Aurora Records and JazzMania Records, which included a line of about 20 jazz releases, and his music publishing firm, Leona Music.

In 1991, after the late-'80s opening of Soviet society under President Mikhail Gorbachev, Litkei offered a $500 prize for any Soviet citizen who produced the best lyric in Russian for a march he had written called "Salute To President Gorbachev." Litkei also made a $10,000 donation to the Songwriters' Hall of Fame to establish a prize for the best march or patriotic song composed by a New York high school student.

In 1995, Litkei recalled that as a young, aspiring composer in Hungary—Litkei's mother was a successful songwriter in that country— he had the famous operetta composer Franz Lehar play for him what would be Lehar's final composition.

In tribute to Lehar, Litkei created a new arrangement for the tune with a lyric by Litkei's wife, Andrea Fodor, who is a poet/pianist and former bal-

(Continued on page 96)

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BET.com Aims At Digital Divide

BY GAIL MITCHELL

LOS ANGELES—Making good on its pledge to help erase the much-discussed minority digital divide, BET Holdings II—headed by chairman/CEO Robert Johnson—formally unveiled new Internet portal BET.com on Feb. 7. Initially announced last August (Billboard*Bulletin*, Aug. 13, 1999), the $35 million joint venture among BET Holdings II, Microsoft Corp., Liberty Digital, News Corp., and USA Networks supersedes BET's former Web site—the largely promotional msbet.com—which debuted in 1996.

Envisioned as a one-stop online resource for the wide-ranging African-American community, BET.com comprises nine channels (Headlines, Music, Money, Lifestyles, Food, Health, Careers, Loveline, and @BET) that contain an extensive mix of staff-produced original content and third party-supplied general market information.

In addition, the channel information is aggregated into four "zones" designed to accommodate four key African-American community segments: Families, Professionals, Women, and Urban Life. The site is being backed by an $8 million advertising campaign that will encompass network and cable television, print, radio, outdoor, promotions, and the Internet.

A major cornerstone of BET.com is its music channel, which takes full advantage of BET's 20-year history of music programming. Elements include streaming music videos, multimedia artist profiles, interactive music features, reviews, industry news, and an unsigned artist showcase that gives acts the opportunity to upload their original music to the site and others to download it.

The channel also features an online radio section, which will no doubt also bring into play BET Holdings II's plan to acquire radio stations. That venture—in conjunction with 35% BET Holdings II stakeholder Liberty Media— was announced last year (Billboard, Nov. 6, 1999).

Heading up the daily operation at BET.com—originally slated to bow last November—is COO Scott Mills.

> ***'We decided to launch what we contend is much more comprehensive than any other such sites out there'***
>
> **– SCOTT MILLS –**

Mills, formerly senior VP of business development for BET Holdings II, was a VP with investment banking firm Lehman Brothers prior to joining BET. "This wasn't about taking msbet.com and blowing it up," he says. "This was about creating a completely different offering.

"The planned November launch was a much more modest undertaking," continues Mills, who says the company conducted focus groups across the country with African-American Internet users to glean ideas for site design and content. "As we began building out on the available opportunities, we decided to launch what we contend is much more comprehensive than any other such sites out there. We have more original content, updated regularly, that covers more categories relevant to African-Americans than anyone else."

Additional members of BET.com's executive team include chief technology officer Craig Maccubbin, formerly director of Web technologies for Noblestar; CFO Kathryn Engebretson, previously VP of finance and CFO for the University of Pennsylvania; VP/general counsel Marc Martin, who handled similar duties for BET Holdings II; VP of content development Retha Hill, formerly executive producer for special sections at washingtonpost.com; VP of business development Michael Pickrum, previously with Mercer Management Consulting; and VP of marketing Stacie Turner, who prior to this provided business advisory services to various telecommunications, entertainment, and nonprofit firms.

To date, the staff numbers just under 40, according to Mills. That number is projected to reach between 60 and 70 by the end of the year.

Future plans on the BET.com drawing board include E-commerce and direct retail as well as forthcoming announcements regarding third-party sponsorship ventures.

"E-commerce is one of a number of strategic opportunities available to us," says Mills. "We've built the site so we could seamlessly integrate E-commerce throughout it. But while we're focusing on that right now, there are other very interesting things that we're exploring and may decide to defer E-commerce. But right now it's targeted for late 2000."

BET Holdings II, which retains majority ownership and control of BET.com, owns and operates four television networks (Black Entertainment Television, BET on Jazz: The Jazz Channel, BET Action Pay Per View, and BET International), three magazines (Emerge, BET Weekend, and Heart & Soul), and romance novels division Arabesque Books. Other BET Holdings II divisions include BET Pictures II, restaurants and clubs (BET SoundStage Restaurant, BET SoundStage Club, BET on Jazz Restaurant, Tres Jazz Restaurant), and BET Movies/STARZ!, a premium movie channel joint venture with Encore Media.

Other prominent African-American- and urban community-targeted Web sites include netnoir.com, BlackVoices.com, EverythingBlack.com, HipHopSite.com, Platform.net, and tbwt.com.



Moby At 'Play.' Electronica/dance artist Moby has earned critical raves for his V2 Records album "Play," which soared to No. 1 on the Heatseekers chart in the Jan. 22 issue. The album reached Heatseekers Impact status in the Feb. 12 issue when it climbed from No. 110 to No. 91 on The Billboard 200. The New York-based DJ is on a European tour, and his latest single, "Natural Blues," has been climbing the Modern Rock Tracks chart, where it stands this issue at No. 27. The video for "Natural Blues" is also getting exposure on MTV and VH1. Upcoming Moby tour dates include Feb. 26 in Glasgow, Scotland; March 4 in London; March 5 in Amsterdam; and March 7 in Zurich. Moby is shown wearing his Billboard Heatseekers T-shirt and, inexplicably, holding a banana.

Atomic Pop Partners Up

Strikes Mktg. Alliance With Microsoft

BY CARLA HAY

NEW YORK—In a move designed to increase its appeal to Web site visitors, online music company Atomic Pop has struck a deal with Microsoft to make Atomic Pop's entire catalog and online events available in the Windows Media format (Billboard*Bulletin*, Feb. 9). As part of the agreement, Atomic Pop will be featured at WindowsMedia.com.

Atomic Pop founder/CEO Al Teller tells Billboard that the deal is not exclusive and that AtomicPop.com will still offer other formats to its Web site visitors. He says, "Windows Media is a very robust platform and another platform for Atomic Pop to expand on and thrive."

Teller adds that AtomicPop.com, the company's Web site, is more than a promotional tool for the record company. "It's an important destination Web site for music. We have all kinds of original multimedia content, and we're going to be pretty aggressive about promoting our events."

Among the AtomicPop.com events that will occur under the new deal with Microsoft are an original series called "Behind The Hype" (with the debut episode featuring Ice-T tentatively set to premiere the week of Feb. 14) and a Webcast performance expected sometime this month by rap group Blood Of Abraham.

The Atomic Pop catalog includes tracks and full-length albums from numerous acts, including Public Enemy, Ice-T, and Gas Giants. Atomic Pop also has music from artists on labels such as 4AD, Rufflife, Goodvibe, and Fire Records. In addition, AtomicPop.com features original audio and video programming.

Dave Fester, Microsoft director of marketing for digital media, says of the deal, "Consumers have been asking for the Windows Media format, and that's one of the key reasons for the deal. Microsoft provides the underlying technology, but because of the integrated digital rights management [DRM] technology, this can expand into E-commerce opportunities. WindowsMedia.com, which gets 4 million unique users a month, is also a great promotional vehicle for Atomic Pop."

DRM technology provides a security system for digital content on the Internet. Atomic Pop's downloadable content is expected to be protected by DRM technology under the Windows Media format.

Microsoft recently introduced Digital Broadcast Manager—new software that enables companies to sell pay-per-view and pay-per-download audio and video content on the Internet.

Fester adds that Atomic Pop is compatible with Microsoft because "Atomic Pop has also invested in broadband technology, which is near and dear to our hearts. A huge focus for us will be taking broadband and making it mainstream. Atomic Pop is a leading provider of online music, and with this deal, they've raised the bar of content quality."

Teller says, "We're executing our mission exactly the way we laid it out. We believe more than ever that more artists are going to be recognizing an alternative path between themselves and consumers and that the Internet is an essential part of that path."

Buy.com, Amazon Raising Capital To Expand

BY BRIAN GARRITY

NEW YORK—Buy.com Inc. became the latest online retailer that sells music to tap the capital markets when it raised $182 million in an initial public offering on Feb. 8 (Billboard*Bulletin*, Feb. 9).

But if the financing activities of its older, more established rival Amazon.com are any indication of what it takes to build a successful click-and-mortar operation, then it likely won't be the last Wall Street sees of the Aliso Viejo, Calif.-based company.

In a move that signals just how capital-intensive global branding is for online start-ups long past the IPO stage, Amazon—fresh on the heels of reporting a fourth-quarter pro forma net loss of $185 million—announced on Feb. 7 plans to sell 600 million euros ($591 million) in debt securities (Billboard*Bulletin*, Feb. 8).

Those Amazon securities, known as convertible notes—bonds that under certain terms convert into common stock—are expected to have an interest rate of around 7% and will mature in 2010.

The company is expected to use proceeds from the transaction to fuel European expansion, much in the same way it used the funds from a similar $1.25 billion convertible offering last year to bankroll domestic growth.

Meanwhile, Buy.com—which saw its stock rise more than 93% in its first day of trading—will use the proceeds of its deal for brand building and expansion in the U.S., just like most Internet IPO issuers.

The company sold 14 million shares at $13 each through an underwriting group led by Merrill Lynch. The stock opened at $27 and ran as high as $35.44 in heavy early trading. Shares later retreated to a closing price of $25.12 in a late-afternoon fade that coincided with technical difficulties from a reported hacker attack that prevented many users from accessing the buy.com site.

Both deals come at a time when investor enthusiasm for online retail seems to be ebbing with the accelerating proliferation of new players in the space, analysts say.

Buy.com's deep-discount, high-volume sales model has made it a controversial subject on Wall Street. Some critics have expressed concerns that the competition is so great and the company's margins are so thin, it will be difficult for it to ever make money. Buy.com posted net losses of $130.2 million for the year ending Dec. 31, 1999, an increase from $17.8 million the year before. Revenue grew to $596.8 million in 1999 from $125.3 million a year earlier.

Amazon, despite predicting profitability for its book, music, and video operations by the end of this year, is still running in the red overall, too—year-end pro

(Continued on page 91)

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SARAH McLACHLAN (SOCAN)
3 NOMINATIONS
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3 NOMINATIONS
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Bred Mehldeu
Pat Metheny
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Luis Miguel
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Bill Morrissey
Motorhaad
Charlie Musselwhite
Tha Nevilla Brothers
Bobby Osborne
Walter Ostanek (SOCAN)
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Chris Perez Band
Pinetop Perkins
Wilson Pickett
Nicola Piovani (SIAE)
Daan Pitchford
John Prina
A.B. Quintenilla
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Dente Ross
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Vickie Winens
George Winston
Paul Winter
Mac Wiseman
Billy Yates
Dwight Yoakam
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Movie Music To Place CD Machines In Lobbies

BY JILL PESSELNICK

LOS ANGELES—Movie Music has signed a deal with Regal Cinemas to place CD vending machines selling soundtracka and artist releases in more than 400 movie theater lobbies nationwide by this summer.

The Movie Music machines link directly with SoundScan, allowing for sales patterns to be tracked.

Movie Music founder Norman Ratner says, "At each theater, there is a dedicated phone line for the machine, which hooks up with an 800 number. The modem in each machine allows us to track the CDs. We can track by theater chain, by area, by title, and we can see the data any time we choose."

Additionally, Regal Cinemas will benefit by obtaining a gross percentage of Movie Music sales.

"Initially, we were looking for a source of ancillary income," says Chris Blevins, director of amusement vending for Knoxville, Tenn.-based Regal Cinemaa. "On hearing the idea, it just seemed like a natural tie-in. And it required little or no effort at our end."

> *'We want people to buy popcorn on the way in and a soundtrack on the way out'*
>
> **– NORMAN RATNER –**

Nashville-based Movie Music will be fully responsible for maintaining the machines, which will be stocked via Southwest Wholesale Distribution and Valley Media Distribution.

The Movie Music machines will

(Continued on page 87)

ASCAP Marks 10% Growth In 1999 Revenues

BY IRV LICHTMAN

NEW YORK—ASCAP entered the 21st century on a high note.

The performance right society, established in 1914, says its performance-fee revenues in 1999 grew a hefty 10% over those rung up in 1998, to $560 million.

In his report Feb. 8 at the West Coast meeting of the performance right society (**Billboard*Bulletin*, Feb. 9), CEO John LoFrumento also said that domestic and foreign royalty distributions totaled $435 million.

The 1999 domestic distribution of $305 million was up 4% over 1998. Both total revenue and domestic/international distribution figures are all-time ASCAP records and stand as the highest figures for any rights group worldwide, according to LoFrumento.

LoFrumento told the ASCAP gathering that Internet-related licensing revenues had quadrupled over those of 1998. He said the 1999 Internet income was "under $10 million," representing, not surprisingly, the largest percentage gain of any other performance-fee collections.

In another report, LoFrumento said ASCAP's 1999 operating ratio —the percentage of revenues allocated to operating costs—of 15.4% is down a full percentage point from 1998, its lowest ever.

At the meeting, Marilyn Bergman, ASCAP's president/chairman, and LoFrumento told the membership of legislative developments and of the society's continuing commitment to new technology.

This included an update by LoFrumento on ASCAP's new internal business structure and its participation in the International Music Joint Venture, a database containing the works of collection groups ASCAP, Holland's BUMA/STEMRA, and the U.K.'s Mechanical Copyright Protection Society/Performing Right Society.

Fleck's Two-Label Deal

Banjoist Signs With Columbia, Sony Classical

BY MELINDA NEWMAN

LOS ANGELES—After more than a decade on Warner Bros., banjo virtuoso Béla Fleck has inked a new deal that signs him to both Columbia Records and sister label Sony Classical.

The five-album pact, which kicks off with a new record from Béla Fleck & the Flecktones in August, includes two Flecktones albums, two solo classical albums, and one solo jazz album.



FLECK

"It was time for a change," says Fleck. "We had a really good run at Warner Bros. We'd tried a lot of the things we wanted to try there, with varying amounts of success—sometimes a lot, sometimes not so much. It's time for someone to see the band with new eyes."

Fleck talked with a number of labels but ultimately selected Columbia and Sony Classical because of the number of executives he already knew at the two companies.

"It wasn't the Sony megalith or some faceless company," says Fleck. "It was [Columbia creative consultant] Branford Marsalis, who called me and said, 'Come here'; [Columbia VP of jazz] Jeff Levenson, who I worked with at Warner Bros.; [Sony Classical president] Peter Gelb, who I knew from working on projects with [Sony Claasical baasist] Edgar Meyer; and [Columbia Records Group executive VP/GM] Will Botwin, who I've known since his [former artist management] partner Ken Levitan managed [Fleck's former group] New Grass Revival."

"I think he's one of the most talented musicians on the planet," says Botwin. While acknowledging that Fleck, who's best known in jazz and bluegrass circles, is not a radio-driven artist, Botwin says that there are still many ways to exploit Fleck's music.

"We're going to do whatever we can to solicit radio, of course, but we're going to take a very strong

(Continued on page 96)

TLC Leads Nominees For Soul Train Music Awards

BY GAIL MITCHELL

LOS ANGELES—LaFace/Arista trio TLC leads the pack with three nominations for the 14th annual Soul Train Music Awards. Tied at two nominations apiece are Whitney Houston, Mary J. Blige, Ginuwine, Donell Jones, Brian McKnight, Destiny's Child, and Ideal.

Blige and DMX will receive the Sammy Davis Jr. Award for entertainers of the year.

The awards ceremony will air live from Los Angeles' Shrine Auditorium on Saturday, March 4. Joining Tamia as co-hosts of this year's telecast are artists Eric Benét and TLC's Lisa "Left Eye" Lopes, along with "Soul Train" host and "Young And The Restless" star Shemar Moore. Once again, Sprite is the exclusive soft drink sponsor.

Nominees are chosen by a panel of radio PDs, retail personnel, and artists, based on chart positions in several national trade publications.

PriceWaterhouseCoopers tallied the nominations, which were announced Feb. 10 at a cocktail party hosted by artists Montell Jordan and Tamia that also featured musical performances by Silk, IMx, and Donell Jones. Other nominees are Angie Stone, Macy Gray, Lauryn Hill, Maxwell, Lea Nubians, R. Kelly, Juvenile, Missy Elliott, and Benét.

A Don Cornelius production in

(Continued on page 87)

Universal Earnings Up, Revenue Down In 2d Qtr.

BY DON JEFFREY

NEW YORK—Universal Music Group's revenue fell 8.5% in the second fiscal quarter to $2.03 billion because of discontinued operations, cuts in artist rosters and releases, and unfavorable foreign currency exchange rates.

The company sold a concert-touring unit in the past year. In addition, after parent company Seagram acquired PolyGram in late 1998, Universal cut a number of artists from its labels and released fewer albums and singles than in the previous year. Pro forma revenue the year before (assuming PolyGram had been part of the company) was $2.22 billion.

Cash flow (earnings before interest, taxes, amortization, and depreciation) for the world's largest record company increased 3.1% in the quarter to $465 million on a pro forma basis, from $451 million in the same period a year earlier. Seagram says that if currency exchanges were excluded, cash flow was up 8%.

The company attributes the rise in earnings to increased market share from albums by such artists as Shania Twain, Andrea Bocelli, and Dr. Dre.

Meanwhile, Seagram president/CEO Edgar Bronfman Jr., in remarks to analysts, declined to

(Continued on page 87)

EXECUTIVE TURNTABLE



HAAYEN



SENTLEY



SOYCE



GATES



JAKOBSEN



SAYAGO



PATRALITES



SAAL

RECORD COMPANIES. **Rick Haayen** is named international marketing manager for MCA Records in Universal City, Calif. He was managing director of Dynamics Records.

Bill Bentley is named senior VP of media relations for Warner Bros. Records in Burbank, Calif. He was VP/director of media relations for Reprise Records.

James Boyce is promoted to VP of urban promotion for Universal Records in New York. He was senior director of urban promotion.

Mike Smith is named VP of sales and marketing for Oglio Entertainment Group Inc. in Redondo Beach, Calif. He was director of sales for Elektra Entertainment.

Spencer Gates is named senior director of media relations for Atlantic Records in New York. She was head of Lady Talkalot public relations firm.

Kim Halverson is promoted to senior director of promotion administration for Capitol Records in Los Angeles. She was director of promotion administration.

Laurie Jakobsen is named senior director of communications for Sony Music Entertainment in New York. She was account supervisor of consumer new media for Middleberg and Associates.

Gator Michaels is named national field promotion director for Dreamcatcher Records in Nashville. He was GM for Young-Olsen Associates.

Corey Williams is promoted to manager of rights and clearances for Arista Records in New York. He was archive coordinator.

Steve Barri is promoted to president of Samson Records in Santa Monica, Calif. He was VP of A&R.

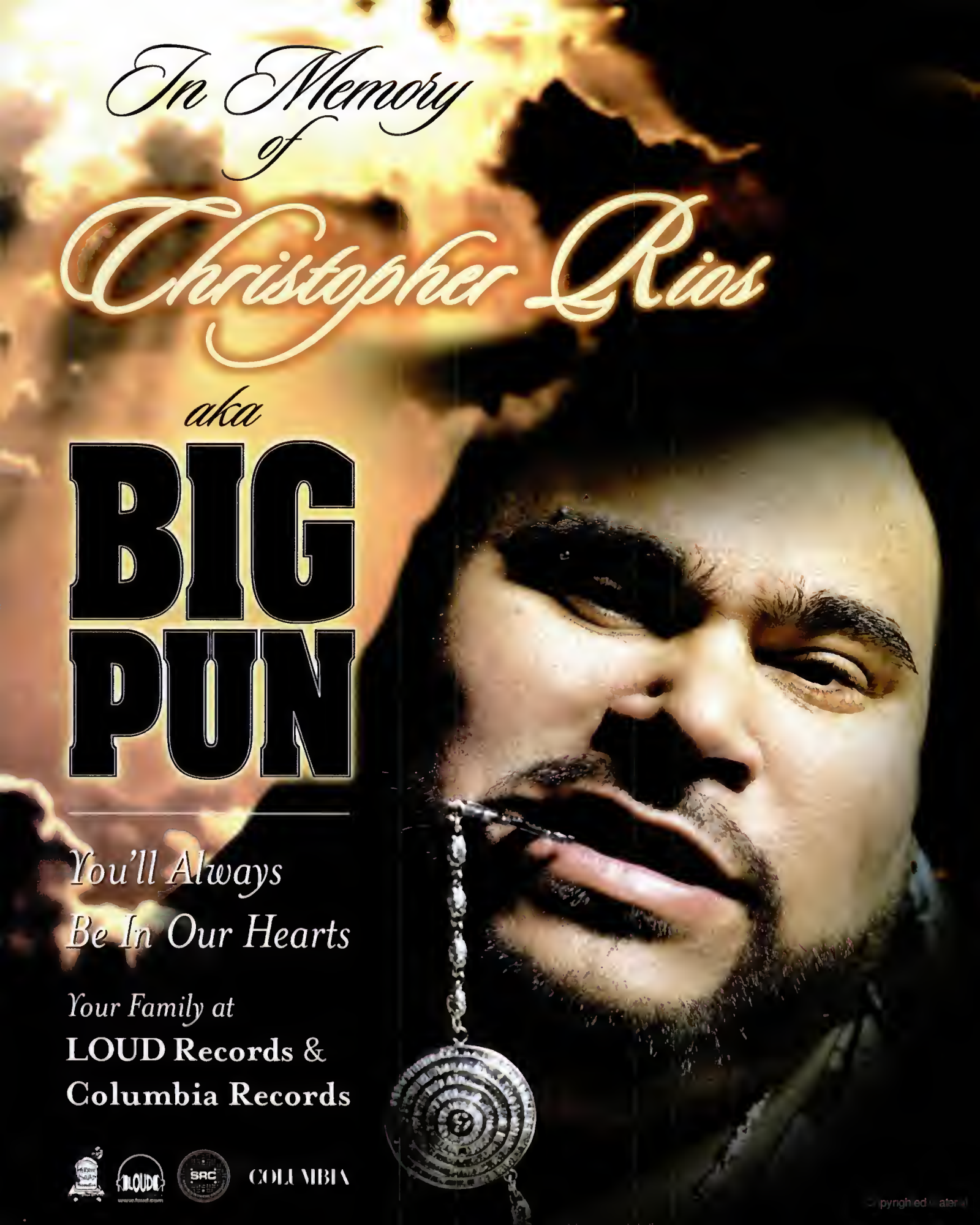
PUBLISHERS. BMI promotes **Consuelo Sayago** to senior director of international relations and administration, **Barbara Patralites** to senior director of international research and analysis, and **Jodi H. Saal** to senior director of international systems administration in New York.

They were, respectively, director of international relations and administration, director of international research and analysis, and associate director of the general licensing department.

RELATED FIELDS. Cornerstone Promotion names **John Staub** VP of digital marketing and **Cece Stelljes** director of online publicity in New York. They were, respectively, product manager for V2 Records and director of publicity for Sub Pop Records.

Julian Wright is named head of promotion and artist management for Darp Inc. in Atlanta. He was owner of Wright Artist Management.

Jeff Davis is named director of rock promotion for Jeff McClusky & Associates in Los Angeles. He was VP of promotion for Restless Records.



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Country Moves West Of Alphabet City

Li'l Mo & The Monicats, Skye, Cantrell Extend NY Opry's Reach

BY JIM BESSMAN

NEW YORK—Its founder has returned to Nashville, but many of Greg Garing's "Alphabet City Opry" adherents continue to perform hardcore country music in such far East Village saloons as 9C, the Lakeside Lounge, and Manitoba's. Three of the best have new or recent releases that are gaining new fans for the form, in and out of the colorful neighborhood of alphabet-letter avenues that spawned it (*Billboard*, March 21, 1998).



CANTRELL



SKYE



LI'L MO

"It's still an active scene," says Elena Skye, who leads the Demolition String Band, which records for Vermont's North Hollow Records label, and its Kudzu Mountain Rebels offshoot, which includes other Alphabet City Opry regulars and plays every other Tuesday night at 9C, the corner bar at Ninth Street and Avenue C that was Garing's headquarters.

"But it's bigger than the East Village," adds Monica Passin, another Alphabet City Opry alumna, who heads Li'l Mo & the Monicats. As her recent Bottom Line appearance evidences, the rising tide of interest has seen artists like herself and Skye begin to receive recognition beyond Alphabet City.

Laura Cantrell, another local hardcore country songstress, whose debut album, "Not The Tremblin' Kind," comes out March 6 via Scotland's new Spit & Polish label, is an obvious case in point.

"What's fascinating about New York is that just when you define one little scene, something pops up in another part of town that's just as interesting that shares the same influences," says Cantrell.

A Nashville native who came to New York in 1985 to attend college, she soon fell under the sway of local country recording acts like Last Roundup, featuring the great Angel Dean, and the Diesel Only label "rig rock" bands, such as the World Famous Blue Jays.

"The Alphabet City Opry got a lot of attention," Cantrell continues, "but there's a current of country music running through New York that you tap into from time to time, like the Lonesome Cheating Hearts Band—guys who play Hank Williams on the L train platform in Brooklyn. That's what I love about staying here: The music I love is actually here."

Indeed, Skye is among many who are taking the downtown country music to midtown—to the Rodeo Bar at 27th Street and Third Avenue—and uptown, to Hogs & Heifers Uptown, at 95th Street and First Avenue. But she's also gaining exposure nationally: She recently appeared on Comedy Central's "Upright Citizens Brigade"—after reps of the show's troupe saw the Demolition String Band at 9C and drafted the band for a bluegrass skit—and later joined the brigade on "Late Night With Conan O'Brien."

The group also released a twang version of Madonna's "Like A Prayer" as a single; it has garnered airplay in Demolition String Band's Southeastern touring markets.

But "Like A Prayer" has also received the imprimatur of none other than Madonna's longtime spokeswoman, Liz Rosenberg.

"It reminds me of Les Paul and Mary Ford on speed," says Rosenberg, who uses the Skye version as her home answering machine's outgoing message. "It's one of the greatest songs Madonna's ever written, and I thought no one could possibly cover it. But [Skye's] version is so heartfelt, it sounds like she wrote it. And the arrangement is outstanding: I can't sit still when I hear it; I'm catapulted out of my chair."

Skye, whose 1998 "One Dog Town" debut album with the Demolitions was produced by Garing with help from her longtime creative partner and the band's celebrated guitarist, Boo Reiners, "rediscovered" the song through her daughter's Madonna fandom.

"I thought it would make a great gospel country tune and did it one night as a joke—but it got an amazing reaction," she says. She characterizes her otherwise original material as "hardcorn, honkabilly, grindgrass music."

"We just kind of bastardize and corrupt everything," Skye adds, citing such influences as Lefty Frizzell, Hank Williams, Loretta Lynn, Bill Monroe, Del McCoury, and Tammy Wynette—who

(Continued on page 97)

Capitol Sets U.S. Game Plan For Tara MacLean

BY MELINDA NEWMAN

LOS ANGELES—Playing on Lilith Fair's ancillary stage for three years gave Canadian singer Tara MacLean an excellent opportunity to observe her fellow performers. "One of the big differences between the artists on the [main] stage and the second stage was confidence," she says. "Some of the second-stage acts were just as good, just as innovative, but they just weren't as confident."



MacLEAN

Therefore, when it came time for MacLean to make her second full-length album for Nettwerk (to whom she's signed in Canada), and her first for Capitol Records, she armed herself with the newfound confidence that can only develop from playing hundreds of shows.

The result is "Passenger," which comes out Feb. 29 on Capitol in the U.S. Nettwerk released the album in Canada late last year. Although Capitol now has a joint-venture deal with Nettwerk America, MacLean's deal was inked previous to that arrangement (Billboard, Oct. 2, 1999).

"With the first record [1997's "Silence"], I just was not as confident in my own ideas. I was still a little shy," says MacLean. "I'd probably done 10 live shows by then. By the time I did this record, I had done 400 or 500 more shows, and I had more confidence in my voice; I felt like I could be free. I had my husband [Bill Bell, who produced the album with Malcolm Burn] around me. I was so comfortable, I could record in my underwear."

She was also bolstered by the confidence instilled in her by Capitol Records president/CEO Roy Lott, who says, "Literally the first day of my starting at EMI [as EMI North America deputy president], before I took the Capitol Records position, Terry McBride [Nettwerk Productions head and MacLean's manager] called me and told me of her and that he'd been developing her—she's had the album and an EP out on Nettwerk. I saw her perform live, and then it actually became a competitive thing between Capitol, Warner Bros., and Columbia."

The allure is clear: MacLean's emotive vocals are surrounded by intriguing yet accessible melodies. But the key is the vulnerability her lyrics bring. "I want people to see the very core of who I am," says MacLean, who is signed to Sony Music Publishing.

The first single, "If I Fall," which was also featured on the "Teaching Mrs. Tingle" soundtrack, has already captured the attention of modern AC and triple-A radio programmers.

"It's still too early to tell, but I have high hopes," says E. Curtis Johnson, PD for KALZ Fresno, Calif. Her ability to sound unique yet reference other top female singers is what attracted Dona Shaieb, PD at KXST San Diego. "Her style, I thought, was more Jewel-like, but on 'If I Fall,' her voice has an early Madonna sound to it. It has the potential to be a hit."

Despite the early acceptance at radio, Lott expects a slow build. "This is a long-term project," he says. Lott plans for MacLean, who is booked by Little Big Man Agency, to tour, tour, and tour some more. "She's doing some residency tours; she's also doing some dates with Dido and some with Barenaked Ladies," he says. "Our strongest weapon in breaking Tara is Tara."



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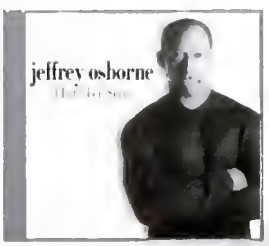
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Ian's At 17 With Windham Hill Set

Singer/Songwriter Records Her Latest In Unusual Fashion

BY CHARLES KAREL BOULEY II

LOS ANGELES—As she eyes the March 21 release of her 17th career recording, "God & The FBI," Janis Ian is feeling lucky. "Seventeen has always been a good-luck number for me," she says with a laugh.

Indeed, it has. It was her 1975 set "Between The Lines" that contained "At Seventeen"—her signature composition that also cemented her status as a respected singer/songwriter. With her newest effort, which will be issued by Windham Hill, Ian hopes that time is on her side—given the success of such Lilith Fair-era artists as Jewel and Sarah McLachlan.

"I'm lucky the times have come back around to the importance of singers and songwriters," she says.

The 11-song "God & The FBI" is a fine showcase for the Nashville-based Ian, given its diverse lyrical subject matter. It began "bunker-style," with the artist and a small group of musicians literally locking themselves up in a house until the album was done.

"The reason I went with Windham Hill in the first place is they left me alone to record this unconventionally," Ian says. "I felt like the bunker



IAN

thing was the right thing to do. We had two people in my age group and then two people in their early 30s. This was a way to force everybody to use their talents instead of taking the easy way out. We sat around and in the morning, and we drank coffee. In the evening, we drank single malt and just saw what happened."

This hibernation presented challenges—but it was one Ian and producers/musicians Jim Cregan, Marc Moreau, and Philip Clark met head on. "It wouldn't have worked with any of my other records because we didn't have the kind of engineering and technological options we have now."

Ian adds, "One of the reasons I wanted Marc and Phillip in on this record is that they grew up listening to a totally different bunch of music than I did. They react to songs totally different than I do. They hear a song and immediately think electronics. I hear one and think orchestration."

Ian says she's grateful for the chance to make the album as she saw fit—particularly since she also views it as her last shot at a major release. "I'm 48, which as a woman puts me out of the running immediately. I've

(Continued on page 19)



Funkin' With The Girls. Full Force members Bowlegged Lou and Paul Anthony were recently in the studio with Atlantic duo M2M, whose debut disc, "Shadds Of Purple," is due later this month. Pictured, from left, are Bowlegged Lou, M2M's Marion Ravsn, Anthony, and M2M's Marit Larsen.

Jeff Bridges, With McDonald, Pursues New Career On Ramp

BY MELINDA NEWMAN

LOS ANGELES—Although Jeff Bridges is known primarily as an actor, he wants the world to know he's got the music in him.

"I've been writing music since I was a teenager and jamming with my buddies all through the years, and there was a while there much earlier on in my life when I thought I might pursue music as my career. I always take a guitar and keyboard to different movie [sets] and have always written songs."



BRIDGES

The result of those years of toiling away is "Be Here Soon," a collection of tunes coming March 21 on Ramp Records, a new Chicago Records-distributed label started by Bridges, engineer/producer Chuck Pelonis, and Michael McDonald, who prominently appears on the album (Billboard, Jan. 29). The set will also be available through Bridges' Web site and a number of other E-tailers, such as Amazon.com.

Bridges' gruff vocals are complemented by low-key, mainly acoustic arrangements that wouldn't sound out of place on a Grateful Dead or Crosby, Stills, Nash & Young album. In fact, buddy David Crosby sings on "September Brings," one of the few tracks on the set not penned by Bridges.

While Bridges has shopped his music around to labels in the past, this time he decided to go the self-release route. "I figured in this day and age, you don't have to shop it around anymore; you can release it yourself."

That also means coming up with a promotion plan, which Bridges admits is low-key. He hosted a Feb. 4 tribute to McDonald and showcased a tune there, and he has also been able to promote his music while doing the talk show circuit to push his new movie, "Simpatico."

A four-song EP will be serviced to various radio stations and Internet providers. McDonald says the market for the album is "college radio or any of that more offbeat stuff."

"I can't wait to hear myself on the radio," says Bridges. "I'd get a kick out of that." A download of the track "She Lay Her Whip Down" is available on Bridges' Web site.

In terms of touring, McDonald says, "we're not even sure what we're going to do, but we thought we might hit the road, hit some campus stations, and do some surfing along the way—work it away from middle-age fantasy into business."

Bridges knows that critics tend to dismiss musical efforts by actors as vanity projects and, therefore, seldom give such efforts a fair shake. While he says, "If people don't like the record, it's not going to crush me," he admits that "this is something I'm serious about. I enjoy playing music and writing."

And The Winners Should Be . . . Santana, Spears, Martin, Maxwell At Grammys



by Melinda Newman

THE ENVELOPE, PLEASE: We could make this a very short column on our Grammy predictions by declaring **Carlos Santana** the winner in every category, but then what fun would that be? In honor of the Grammys' move from the Shrine Auditorium to the Staples Center for the Feb. 23 festivities, winners will get a year's worth of office supplies along with their trophies.

Record of the year: Being the pop devotee that I am, this year's slate is like a delicious buffet with the seemingly impossible task of having to pick just one entree. I still don't switch stations when any of these songs come on the radio (but that could be because I'm still trying to figure out what **Backstreet Boys** are talking about in "I Want It That Way"), but I'm voting for "Smooth" by **Santana Featuring Rob Thomas.**

Album of the year: There's going to be a riot, led by **Clive Davis**, if Santana doesn't win. While "Supernatural" is a great album, Santana will also get plenty of votes just because people love a comeback, and they want to honor Carlos Santana's whole body of work. The surest bet of the night.

Song of the year: Another very tough call among "I Want It That Way" (writers: **Andreas Carlsson** and **Max Martin**), "Livin' La Vida Loca" (**Desmond Child** and **Robi Rosa**), and "Smooth" (**Itaal Shur** and **Rob Thomas**); all three are also up for record of the year. I'm going with "Smooth," although my heart is with "Unpretty" (**Dallas Austin** and **Tionne "T-Boz" Watkins**) for all the support it gave any girl who's ever let someone make her feel like she's not good enough.

Best new artist: Carlos Santana . . . oh, he's not up for this one? How'd that happen? . . . Seriously, some of the critical votes are going to go to **Macy Gray** and **Susan Tedeschi**, but, whether you like her or not, whether you think they're real or not, **Britney Spears** deserves this one. No one's worked harder.

Best female pop vocal performance: A bit of a wacky category, with **Sarah McLachlan** and **Alanis Morissette** duking it out with the likes of Britney Spears and **Christina Aguilera.** I'm going with none of the above and am voting for "Beautiful Stranger" by **Madonna**, simply because it's my favorite of the nominees.

Best male pop vocal performance: The good news is that there are actually some strong entries in this category this year; with females dominating pop music for the last several years, the male entries were slim pickings. I'm going with **Ricky Martin** for "Livin' La Vida Loca." It's surely not the award he wants the most, but it's his best bet.

Best pop album: Cher only had one hit (albeit a huge one), so it would be tough for her album "Believe" to snare this one. Perennial favorite **Sting** could take it, but "Brand New Day" has not lived up to expectations yet. It's really between Ricky Martin's self-titled album and Backstreet Boys' "Millennium." If selling more than 1 million copies the first week of release to lots of screaming teenage girls doesn't get you best pop album, I don't know what does. I'm going with Backstreet Boys.

Best male rock vocal performance: We know the Grammy is going to **Lenny Kravitz** for "American Woman," and we're happy for him, but it really should go to **Chris Cornell** for "Can't Change Me," an underrated track from a tremendously underrated album.

Best male R&B vocal performance: We expect **Peabo Bryson** and **Barry White** to get many well-deserved sentimental votes here, but we're going with "Fortunate" from **Maxwell**, although **R. Kelly's** always tough to beat.

Best female country vocal performance: Wow, this category is definitely proof that you don't have to get country radio play to get nominated, and depending upon your perspective, that's a good thing or a bad thing. With absolutely no disrespect to **Emmylou Harris** and **Alison Krauss**, both of whom are nominated in this category, there are a lot of overlooked females whom we hear on country radio every day who deserved slots here. Having said that, Harris could win if the non-country voters weigh heavily. I'd love to see **Martina McBride** win, but the track "I Love You" is her least country effort ever. I'm still going with McBride, because there's no finer female singer in country right now.

Best male country vocal performance: "Please Remember Me" by **Tim McGraw** was the only bona fide hit in this group, but there are other considerations. **Vince Gill**, who's nominated for "Don't Come Cryin' To Me," is a Grammy darling, having won more than a dozen trophies, and **George Jones** had his first radio bit in years with "Choices," which peaked at No. 30 on Hot Country Singles & Tracks—and people may want to honor him for that and for recovering from his car wreck. I'm going with Jones.

Gilmore's Busy With Windcharger Solo Set, Flatlanders Reunion

BY CHRIS MORRIS

LOS ANGELES—Texas singer/songwriter Jimmie Dale Gilmore is beginning the millennium in auspicious and very active fashion.

On Feb. 29, Rounder Records will issue Gilmore's album "One Endless Night," the debut release on his own Windcharger Records imprint. At the same time, Gilmore is reuniting onstage with the Flatlanders, the historic '70s group that also included his old friends and collaborators Joe Ely and Butch Hancock.

Rounder director of national sales and marketing Tracy Waksler sees the same sales potential in Gilmore's album that was experienced by Lucinda Williams' 1998 breakthrough, "Car Wheels On A Gravel Road."

"This record is going to do really well for Jimmie, in an era where we've recently seen a Lucinda Williams record sell like it has, unprecedented for her career," Waksler says. "It's a good time to be coming with this record. That affords us a lot of opportunities for a lot of retailers who now have a fan base that's more accustomed to buying this type of artist than they may have been in the past."

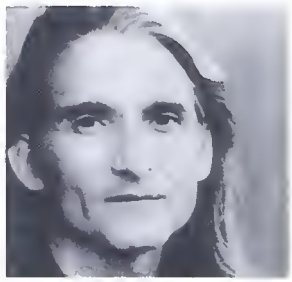
Waksler adds, "I do think the pump is primed, and I think Lucinda has shown a lot of retailers that they can sell this kind of record, which may not be in one particular kind of pocket."

Gilmore and his manager Mike Crowley started up Windcharger after the musician secured his release from Elektra Records, for whom he recorded three much-praised albums during the '90s. They had been approached with offers from Rykodisc and Nonesuch but ultimately decided to start recording a self-financed release.

Gilmore explains, "Mike and I just finally decided that it was worth the gamble, that I had enough of a presence, that my name was enough known, that it wasn't the same as a total beginner jumping into the gigantic mosh pit."

Rounder ultimately entered the picture to handle distribution, marketing, and promotion for Windcharger.

Gilmore's quest for a producer ended after he met Buddy Miller during a 1999 West Coast tour that included Miller and his wife, Julie; Iris DeMent; and Emmylou Harris. Gilmore was captivated by Miller's music; only later did he learn that



GILMORE

he had met Miller years before.

"He lived next door to Butch Hancock, back in 1980 in Austin," Gilmore says with a laugh. "It's just very weird. Buddy's got like a photographic memory, and he remembered it completely. He remembered meeting me back then."

Sessions for "One Endless Night" were accomplished inexpensively.

"We didn't use one inch of tape in recording this," Gilmore says. "It was all on Buddy's Macintosh, with Pro Tools. We could go into a living room [and do it]. It was in Nashville, but it wasn't a studio—it was Buddy's house, and we could have the quality of production. I don't think there's any better capability for production anywhere, and it has to do with Buddy's expertise as an engineer and a producer and being so computer-literate."

Using a core band of Nashville players and Gilmore's longtime accompanist, guitarist Rob Gjerso, Miller also enlisted some noteworthy guests, including Billboard 1999 Century Award winner Harris, singer Jim Lauderdale, and the folk trio Cry Cry Cry (Richard Shindell, Lucy Kaplansky, and Dar Williams).

While Gilmore is a well-established writer (his songs are published by Jade EG Music [BMI]), he wrote or co-wrote only three tracks on "One Endless Night." The rest are covers of tunes by such songsmiths as Hancock, Townes Van Zandt, John Hiatt, Willis Alan Ramsey, Walter Hyatt, Jesse Winchester, and Jerry Garcia and Robert Hunter. The album also includes a version of Bertolt Brecht and Kurt Weill's "Mack The Knife."

Gilmore explains modestly, "I never have regarded myself as primarily a songwriter. I've always thought of myself as an interpreter. [Producer/musician] T Bone [Burnett] commented on that in an interview that was done with him on [the 1996 album] 'Braver New World.' He said that he thought of me as a singer who happened to write a few good songs. And that's what I had always thought—I loved him for verbalizing that. I think he was saying that Bob Dylan was a songwriter who sang a little bit, and that I was a singer who wrote a little bit."

Waksler says that "One Endless Night" will be worked at triple-A and public radio but that no emphasis track has been selected yet.

She says, "I'm actually starting to go out to a lot of the [Universal distribution] branches and key retailers with Jimmie, so he can say hi to everybody, play a few songs . . . We're starting off in Dallas and Houston, and then we're going out to L.A. and Seattle and San Francisco and Detroit, Minneapolis. We're just making the rounds. That's basically following the Flatlanders tour."

That tour includes a run of February dates in Texas and March shows in such markets as Chicago; Minneapolis; Bloomington, Ind.; Ann Arbor, Mich.; and New York. It brings together Gilmore, Ely, and Hancock, who cut a lone album in

(Continued on page 20)



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Ex-Kiss, Crue Members Aim To Do Their Own Thing On Spitfire's New Union Set

BY CLAY MARSHALL

LOS ANGELES—With its sophomore effort "The Blue Room," Union appears ready to kiss the past goodbye.

Though led by marquee hard-rock names—former Motley Crue vocalist John Corabi and ex-Kiss guitarist Bruce Kulick—Union wants "The Blue Room," due March 21 on Spitfire Records, to portray the changes the band has undergone since its 1998 self-titled debut.

"I think it was important [to prove] that we're not a [side] project, as much as John and I got a lot of attention for being 'former members of,' " Kulick says.

To that end, Corabi adds, Union took extra steps to "sound more cohesive and more like a band" by enlisting producer Bob Marlette, who Corabi believes provided a positive influence in the studio.

"Bob was concerned with us being ourselves," he says. "He just said he wanted us to constantly stay true to who we are personally and who we are as a band."

With that in mind, Corabi penned the lyrics to the album's first single, "Do Your Own Thing," a biting take on individuality.

"It just kicks from the beginning," says Michael Picozzi, PD at active rocker WCCC Hartford, Conn. "The hook is great. You find yourself singing along."



UNION

Picozzi says the song is getting a "great reaction," thanks in part to fans of Kulick's old band.

"The Kiss Army is coming out of the woodwork," he says.

Spitfire Records president Paul Bibeau says the label serviced radio "very early," issuing "Do Your Own Thing" T-shirts and Union Digipaks to stations just after Thanksgiving.

"Our plan was to set it up in cycles at radio," he says. "We were shocked at the positive response we got."

Bibeau says that while Spitfire is still considering video plans for the song, the label has already prepared a 30-second television spot for the album.

Bibeau hopes the ad will help propel sales for independent rock retailers, many of whom had success with the first Union album.

"I think it's better than the first album," says Mike Chandler, owner/manager of the Rock Stop in Dallas. "It's very radio-friendly. I think this will be the CD that brings Union to the forefront."

In a unique promotional move, Union's official Web site, unionasylum.com, is making "The Blue Room" available in its entirety via streaming RealAudio weeks before its release.

The band will tour extensively in support of the album. "In a perfect world, we'll be on the road March 15 hopefully through the summer," Corabi says.

Described by Kulick as "a meat-and-potatoes rock'n'roll [band]," Union was formed in 1997 after the original lineups of both Corabi's and Kulick's former groups reunited.

"It was like looking in a mirror, because everything that was happening to him was happening to me at the exact same time," Corabi says.

Rounded out by drummer Brent Fitz and bassist Jamie Hunting, the band is booked by Mark Hyman of Ashley Talent International and managed by Larry Mazer, Tim Heyne, and John Greenberg. Kulick is published by Robert Bruce Music Ltd. (ASCAP), and Corabi by 49-Crabby Inc. (BMI).



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CROSBY, STILLS, NASH & YOUNG	Tacoma Dome Tacoma, Wash	Feb 1	$1,004,754 $200/$39 50	14,625 sellout	TNA USA Inc
CROSBY, STILLS, NASH & YOUNG	San Jose Arena San Jose, Calif	Feb 4	$1,069,574 $200/$39 50	13,229 sellout	TNA USA Inc
CROSBY, STILLS, NASH & YOUNG	Rose Garden Portland, Ore	Feb 2	$1,004,092 $125/$39.50	13,066 sellout	TNA USA Inc
CROSBY, STILLS, NASH & YOUNG	Oakland-Alameda County Arena Oakland, Calif	Feb 7	$990,124 $200/$39 50	12,862 sellout	TNA USA Inc
CHER, LOU BEGA, C NOTE	America West Arena Phoenix	Feb 1	$774,180 $75/$50/$35	12,168 13,113	Evening Star Productions, PACE Concerts
CROSBY, STILLS, NASH & YOUNG	Delta Center Salt Lake City	Jan 29	$695,177 $125/$39 50	10,443 12,500	TNA USA Inc
CROSBY, STILLS, NASH & YOUNG	Kemper Arena Kansas City, Mo	Jan 26	$643,833 $200/$39 50	10,327 12,500	TNA USA Inc
BARRY MANILOW	Manchester Evening News Arena Manchester, England	Jan 22	$630,186 (382,210 pounds) $112 12/$28 03	13,745 13,964	Kennedy Street Entertainment, Andrew Miller Presents
ALAN JACKSON, LONESTAR	Palace of Auburn Hills Auburn Hills, Mich	Feb 5	$463,368 $32 50/$25 50	16,826 sellout	Palace Sports and Entertainment Inc

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IAN'S AT 17 WITH WINDHAM HILL SET

(Continued from page 14)

been doing this since I was 12, and I've had three careers already. You don't get a fourth."

Not everyone agrees with that assessment. "This album has the potential to introduce Janis Ian to an entirely new audience," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "It's vibrant and well-crafted. We'll rack it next to the younger artists of the genre in hopes of intriguing fans of those other artists—artists whose careers have been helped by the fact that Janis Ian exists."

It's true that Ian's career has spanned three decades, and she's earned Grammy nominations in the '60s, '70s, '80s, and '90s. She has worked continually through the years, touring extensively throughout the world. Yet it's the times when she doesn't have a hit that most intrigue her.

"When you're having hits, you get a huge audience that literally sits at the shows and hears nothing until they hear the hit, and then they leave. They sit there and wait for me to sing 'At Seventeen.' Now, that's fine, because I'm proud of the song. But I'd like for them to hear the rest of the show too."

Does "God & The FBI" have what it takes to make audiences sit up and pay attention? Ron McCarrell, VP of marketing at Windham Hill, believes so. "Our goal is to revitalize her career and put her forward as a vital artist," he says. "Every song on this record is a keeper. When we get this music exposed in the appropriate way, Janis will connect with the public."

> ***'I'm lucky the times have come back around to the importance of singers and songwriters'***
>
> **– JANIS IAN –**

Connecting to the public is something Ian has always been concerned about. She utilizes her Internet site (www.janisian.com) for a variety of endeavors—ranging from circulating career information to hosting an online auction to raise money for scholarships for young adults. Windham Hill acknowledges Ian's efforts, and the label aims to build upon her Web presence.

"We're creating a special underground Web site for her, à la 'The Blair Witch Project,' " McCarrell says.

He adds, however, that the marketing of the album will initially not be geared toward a trendy, youth-oriented audience. "We're not going to break our backs to convince teens that Janis has something to offer them. Actually, she does, but we won't worry about that out of the box."

From the outset, the project will lean on Ian's live following. She'll tour the U.S. extensively in the spring. The label is also eyeing soundtrack prospects for several cuts, and a music videoclip is being planned.

Ian is likely to also have a strong presence in the gay media, given her longtime commitment to being an out-lesbian artist. She remains unsure if her sexuality—as well as her commitment to being vocal on various civil rights issues—has affected her career.

"I know I lost some things when the media hit on it, like commercials, a movie, some co-writing opportunities," she says. "But I also gained some things. For everything I've lost, I've gained elements of support from people in return. I'm proud of who I am, and part of who I am is a lesbian. It's not the whole picture, but it's certainly part of it."

Beyond her persona as a performer, Ian takes pride in her work as a songwriter. That's one of the reasons she chooses to live in Nashville. "I've been in Nashville for 13 years because it's a songwriter's community. Nobody in Nashville cares if I've had a hit recently. They care about what you've written. It's a very creative place for a songwriter to live."

Being in Nashville certainly influenced "God & The FBI"—in one fashion or another. One of the set's strongest cuts is an ode to Tennessee, "Memphis," a duet with Willie Nelson. Also, there's a solo by Chet Atkins on the track. Even the album's first single, "Jolene," which goes to AC and triple-A stations Feb. 29, carries the name of Dolly Parton's famed country composition—although it's not a cover of the song.

In the end, Ian says, "God & The FBI"—regardless of genre specification—is about her journeys and her observations of life.

"From the time I was 14 to 20 I was consumed with how *fabulous* I was," she says. "As I get older, I realize that it's just not that interesting and it's more fun to write on the other side about other people and their lives."

Ian is booked by Madina Salaty at the Agency Group in New York. She's managed by Senior Management in Nashville.

Billboard. FEBRUARY 19, 2000

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◄ NO. 1 ►	
1	1	19	**PLAINS** ● WINDHAM HILL 11465 — 17 weeks at No. 1	GEORGE WINSTON
(2)	3	54	**OESTINY** ● WINDHAM HILL 11396	JIM BRICKMAN
3	2	43	**LOVE SONGS** PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
(4)	7	42	**DAWN OF A NEW CENTURY** PHILIPS 538838	SECRET GAROEN
5	4	48	**MANNHEIM STEAMROLLER MEETS THE MOUSE** AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
6	5	24	**25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
(7)	10	70	**FORBIOOEN OREAMS** BMG SPECIAL PRODUCTS 44801	YANNI
8	6	16	**WHISPER TO THE WILD WATER** WORD 63659-EPIC	MAIRE BRENNAN
(9)	11	4	**RIVER OF STARS** REAL MUSIC 8802	2002
(10)	NEW ▶		**EAST OF THE MOON** DECCA 466967/UNIVERSAL CLASSICS GROUP	OAVIO LANZ
11	12	21	**HEALING ANGEL** RCA VICTOR 63551	ROMA OOWNEY PHIL COULTER
12	8	98	**ALL THE SEASONS OF GEORGE WINSTON** WINDHAM HILL 11266	GEORGE WINSTON
(13)	18	2	**THE JOURNEY-THE BEST OF AOIEMUS** OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
(14)	20	28	**NO STRINGS ATTACHEO** REAL MUSIC 811	GOVI
15	9	21	**WINTER LIGHT** PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
16	13	53	**ONE WORLO** GTSP 559673	JOHN TESH
17	19	2	**IF YOU BELIEVE** WINDHAM HILL 11518	JIM BRICKMAN
18	16	67	**PURE MOVIES** GTSP 539779	THE JOHN TESH PROJECT
19	17	6	**EROTIC MOOOS, VOL. 2** PRIORITY 50144	NUSOUNO
(20)	NEW ▶		**MOAI** SIX DEGREES 3001	MONICA RAMOS
21	21	7	**THINKING OF YOU** DOMO/NARADA 48129/VIRGIN	KITARO
22	15	41	**LANO OF FOREVER** REAL MUSIC 8801	2002
23	25	2	**ERA** MERCURY 536885	ERA
24	22	24	**SIMPLY GRANO** TIME LINE 16	LORIE LINE
25	23	37	**INNAMORARAE/SUMMER FLAMENCO** EPIC 69673	OTTMAR LIEBERT

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 2000 Billboard/BPI Communications and SoundScan, Inc

Billboard. FEBRUARY 19, 2000

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		◄ NO. 1 ►		
1	2	**CREED** ▲⁴ WING/EPIC 63049 (11.98/17.98) HS	MY OWN PRISON — 5 weeks at No. 1	123
2	1	**ANOREA BOCELLI** ▲³ PHILIPS 538707 (12.98/16.98) HS	ROMANZA	114
3	3	**METALLICA** ◆¹² ELEKTRA 61134/EEG (11.98/17.98)	METALLICA	443
4	4	**BOB MARLEY AND THE WAILERS** ◆⁸ TUFF OONO/ISLAND 848210 (D/MG (9.98)	LEGENO	555
5	7	**BARRY WHITE** ● MERCURY 527459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	43
6	6	**PINK FLOYO** ◆¹³ CAPITOL 46001* (11.98/17.98)	OARK SIOE OF THE MOON	1194
7	5	**BUENA VISTA SOCIAL CLUB** ▲ WORLD CIRCUIT/NONESUCH 79438/AG (11.98/17.98) HS	BUENA VISTA SOCIAL CLUB	38
8	8	**BOB SEGER & THE SILVER BULLET BANO** ▲⁴ CAPITOL 81[illegible] (11.98/15.98)	GREATEST HITS	276
9	9	**TOM PETTY AND THE HEARTBREAKERS** ▲⁶ MCA 11081 (12.98/18.98)	GREATEST HITS	304
10	10	**OEF LEPPARO** ▲² MERCURY 528[illegible]/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	170
11	11	**SAVAGE GAROEN** ▲⁶ COLUMBIA [illegible]/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	137
12	17	**AL GREEN** ▲ HI/THE RIGHT/UFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	81
13	15	**TIM MCGRAW** ▲³ CURB 77580 (10.98/16.98)	EVERYWHERE	139
14	19	**MATCHBOX 20** ◆¹⁰ LAVA/ATLANTIC [illegible]/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	153
15	18	**PINK FLOYO** ◆²³ COLUMBIA 36183/CRG (15.98 EQ/31.98)	THE WALL	563
16	13	**LIMP BIZKIT** ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	99
17	12	**MILES DAVIS** ▲² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KINO OF BLUE	59
18	21	**QUEEN** ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	344
19	20	**SARAH MCLACHLAN** ▲ ARISTA 18970 (10.98/17.98)	SURFACING	134
20	16	**JAMES TAYLOR** ◆⁶ WARNER BROS. 3[illegible] (7.98/11.98)	GREATEST HITS	482
21	32	**SHANIA TWAIN** ◆⁸ MERCURY NASHVILLE 522886 (10.98/17.98) HS	THE WOMAN IN ME	258
22	26	**METALLICA** ▲⁵ ELEKTRA 61[illegible]/EEG (11.98/17.98)	...ANO JUSTICE FOR ALL	509
23	33	**AC/DC** ◆¹⁶ EASTWEST 92416/EEG (11.98/17.98)	BACK IN BLACK	291
24	—	**9B OEGREES** ● MOJAVA 53[illegible]/UNIVERSAL (10.98/16.98) HS	98 OEGREES	10
25	22	**BROOKS & OUNN** ▲⁴ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	101
26	25	**AEROSMITH** ▲⁷ COLUMBIA 57[illegible]/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	322
27	28	**FLEETWOOO MAC** ▲⁴ WARNER BROS. 25601 (10.98/17.98)	GREATEST HITS	382
28	39	**MARTINA MCBRIOE** ▲² RCA/NASHVILLE 67516/RUB (10.98/16.98)	EVOLUTION	107
29	46	**POISON** ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	35
30	23	**BRUCE SPRINGSTEEN** ▲⁴ COLUMBIA 67[illegible]/CRG (12.98 EQ/17.98)	GREATEST HITS	82
31	37	**GUNS N' ROSES** ◆³ GEFFEN 24145/INTERSCOPE (11.98/17.98)	APPETITE FOR OESTRUCTION	448
32	35	**METALLICA** ▲⁴ ELEKTRA 60[illegible]/EEG (11.98/17.98)	MASTER OF PUPPETS	454
33	29	**SADE** ▲⁴ EPIC 4[illegible]/EEG (10.98 EQ/17.98)	BEST OF SAOE	133
34	38	**BARRY WHITE** ▲ CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	42
35	41	**EAGLES** ▲⁷ GEFFEN 24[illegible]/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	230
36	31	**SUBLIME** ▲³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	176
37	36	**KENNY G** ▲⁷ ARISTA 1899[illegible] (11.98/17.98)	KENNY G GREATEST HITS	43
38	—	**ABBA** ▲⁷ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLO	153
39	—	**AC/DC** ▲² EASTWEST 92215/EEG (11.98/17.98)	LIVE	99
40	—	**HANK WILLIAMS JR.** ▲⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	30
41	27	**CAROLE KING** ◆¹⁰ EPIC 65[illegible] (5.98 EQ/11.98)	TAPESTRY	421
42	45	**MAOONNA** ▲⁶ SIRE [illegible]/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	293
43	14	**PINK FLOYO** COLUMBIA 3[illegible]/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT OANCE SONGS	42
44	34	**OAVE MATTHEWS BANO** ▲⁴ RCA 66904 (11.98/17.98)	CRASH	194
45	49	**CREEDENCE CLEARWATER REVIVAL** ▲⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	331
46	30	**NIRVANA** ◆¹⁰ DGC [illegible]/INTERSCOPE (11.98/17.98)	NEVERMINO	268
47	—	**PATSY CLINE** MCA SPECIAL PRODUCTS 42026/MCA (2.98/5.98)	HEARTACHES	2
48	—	**INSANE CLOWN POSSE** ▲ OE AND 52442/IDJMG (10.98/16.98)	THE GREAT MILENKO	103
49	—	**EAGLES** ◆¹⁶ ELEKTRA [illegible]/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	286
50	—	**JOHN MELLENCAMP** ▲ MERCURY 536[illegible]/IDJMG (11.98/17.98)	THE BEST THAT I COULO DO 1978 - 1988	66

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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BILLBOARD TALENT NET AND "THE JENNY JONES SHOW" JOIN FORCES TO OFFER UNSIGNED ARTISTS NATIONAL TELEVISION EXPOSURE

Billboard Talent Net and "The Jenny Jones Show" have joined forces to offer unsigned musical artists the opportunity to receive national television exposure. Starting in February, "Jenny Jones" will highlight top acts from the BTN Top 10 and Radio BTN Top 50 rankings once a month. In addition to the opportunity to be seen by Jenny's millions of viewers, performance clips and background information on the bands will be posted on the "Jenny Jones" web site (www.jennyjones.com), which has received upwards of 6.5 million page views a month.
For more information see:

Top 10 Favorite Artist Picks — January 28, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Gingham Shmuz	Rock, Pop	1
2	Sevenkind	Rock, Alternative	12
3	Aztek Trip	Rock, Alternative	1
4	Bizibox	Rock, Alternative	1
5	Bobby Nathan With The Uptwon Horns	Blues, Rock	2
6	EL	Pop, Contemporary	1
7	Swampadelica	R 'n B, Funk	1
8	Dezeray's Hammer	Pop, Rock	1
9	Juzt Nutz	Hard Rock, Hip Hop	1
10	Dislocated Styles	Funk, Hip Hop	1

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests — January 28, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Zang Called, Oes K'say	Pop, Rock	1
2	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	9
3	Dora's Box, Quake	Hip Hop, Rock	5
4	You Are All I'll Ever Need, Daniel Bijan	Pop, Dance	3
5	Desiree, Kevin Tyler	Rock, Pop	4
6	Daylight Savings, Swim	Alternative, Rock	18
7	I Know, Sidecar	Rock, Pop	1
8	2654, Bishop	R 'n B	1
9	Even If (It Is Love), Lift	Rock, Pop	2
10	Lead Me On, Bev	Alternative, Dance	1

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

BE

BE, a quintet out of Germany, construct their very own musical cosmos from the world of soul, hip hop, rock and jazz. Their debut album 'Bold' featured the hit 'Black Rain' and brought them both a permanent presence on German music channels and a nomination for the VIVA Comet award in 1997 as Best Newcomer. For 'Orange,' their second and latest album, the group worked with a number of producers, including Moises 'Big Moses' La Porte (Refugee Camp), Jens Krause (Fury in the Slaughterhouse) and Mousse T. (Grammy Nominee/Bootsy Collins). Shifting from Beatle-esque harmony to old-school beats and from vocoder distortion to psychedelically tinted numbers, over the last two years, BE have given over 200 concerts throughout Europe.



Genre: Pop, Hip Hop, R&B
Hometown: Hannover, Germany
Deal sought: Recording Contract (North America)

For further artist details log on to www.billboardtalentnet.com/be

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Advertisement

GILMORE

(Continued from page 15)

1972. (The set was reissued by Rounder on CD in 1990, aptly titled "More A Legend Than A Band.")

Gilmore says the idea for a full-blown reunion of the great Texas triumvirate came about when the musicians recorded a new song together for the 1998 soundtrack to "The Horse Whisperer." A 1999 concert in New York's Central Park followed.

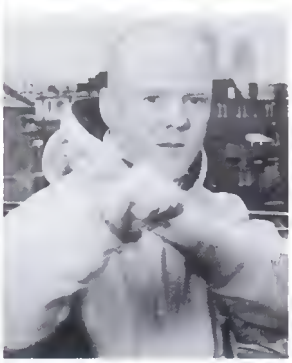
"We've had these plans to get back together for the entire time, since we've been apart," Gilmore says. "We all hang out together, we're all still very close friends. Socially, we're together a lot. We played for my daughter's wedding—we've had those kinds of reunions all through the years.

"But the 'Horse Whisperer' thing got Butch and Joe and I together in the context of having matured as artists, and we actually sat down and collaborated together and found out we could do it, and not only that we could do it, but that we enjoyed it," he says. "That's been hanging there for a couple of years. At that time, we thought, 'We gotta do this more.'

"In September," Gilmore continues, "Joe and I got together one night, and we just said, 'Let's do it. Let's get Butch and let's write some songs and go play. Let's stop saying we're gonna do it someday' . . . Joe called Butch up and told him what he and I had just talked about, and Butch said, 'Well, tell me where and when.' "

Besides the Flatlanders tour and his retail stops, Gilmore intends to mount a trek of of his own in March and April. (He is booked by Mike Leahy at Concerted Efforts in Newton, Mass.)

"I'm gonna go for a run here where I'm not gonna have many days off," Gilmore says.



For The Greater Good. Jimmy Somerville, who recently issued "Managa Tha Damaga," his first album in five years, is donating a portion of the profits from the single "Something To Live For" to the Matthew Shepard Foundation. His label, Instinct Records, will also donate part of its profits to the gay and lesbian civil rights organization. Somerville is rehearsing for a worldwide concert tour that will include March dates in the U.S.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

THE FAMILY BIZ: With her sterling five-cut EP, **Zoe Bonham** contributes her two pennies to the concept that musical talent is genetic. Instantly infectious, hit-worthy jams like "Lock Keeper" show the daughter of late **Led Zeppelin** drummer **John Bonham** flexing a sound that falls somewhere between **Sheryl Crow** and **Britney Spears**. That may sound a tad odd, but it all makes sense once you dig into the blend of muscular guitars and funky dance beats that anchor her material.



BONHAM

Adding to the stylistic straddle of Bonham's music is a vocal delivery that is, by turns, youthfully defiant and quietly seductive. The tunes "Over" and "Only You," in particular, are way smarter than your average radio hits, given their clever lyrics and complex arrangements. Of course, at the center of each cut is a hook that is unshakable.

In short, Bonham has the makings of being a diva for the "Dawson's Creek" generation of college-age punters. She's starting to gig in clubs around her Los Angeles home base. Be sure to check her out. She's as charismatic and visually appealing as she is musically talented.

For more information, contact **Jeff Gordon** at Smash Management, 818-789-5964, or jefc@pacbell.net.

COHEN RETURNS: **Steve Cohen**, one of our favorite unsigned artists, is nearing completion of his next disc, which he hopes to begin circulating in early April. Tentatively titled "I Must Have Been Crazy," the set is shaping up to be the project that will elevate him to a higher commercial level.



COHEN

Following 1997's "Silent Too Long," this new collection shows Cohen further exploring piano-driven pop à la '70s-era **Elton John** and **Billy Joel**—with a healthy dash of **Ben Folds Five** for good measure. Cohen's gravelly voice has taken on a more convincing, worldly tone, which lends considerable depth to his songs.

Although Cohen clearly doesn't write songs for top 40 aficionados, he does have a nice knack for crafting taut melodies that linger in the mind. His true calling card, however, is his ability to weave a tale that has both a vivid cinematic bent and an intense emotional undertow. In between sessions with producer **Jack Piccari**, Cohen is testing new material out in clubs around Philadelphia, where he's based. Cohen is planning to issue "I Must Have Been Crazy" on his own, though he's shopping early mixes of the set in hopes of sparking some much-deserved distribution or publishing interest. An A&R exec with a little vision could find a gold mine in these songs.

For further information, call Cohen at 215-574-6804. E-mail him at KeysCohen@aol.com.

NUGGETS: New Yorker **Jill Gioia** is shopping a strong four-song demo that's steeped in a confessional, guitar-driven pop sound mildly reminiscent of **Melissa Etheridge** and **Alanis Morissette**. Gioia has a guttural belting style that serves her material extremely well. A bevy of major labels are starting to take notice, and she's gathering local radio support from WLIR White Plains, N.Y., and WBAB Long Island, N.Y. For more details, call her manager, **Dave Margolis**, 212-475-6889.

Kittie Karpool is a newly formed rock band formed by enigmatic singer/tunesmith **Karen Deberg**. She's teamed with **Brian Sperber** to create a collection of songs that warmly trigger comparisons to **Sarah McLachlan**—but with a more bouncy, poppy feel. The band is lining up a series of showcases in the coming weeks, with the first happening on Tuesday (15). Check 'em out. Contact **Eric Bender** at 212-279-3636, ext. 204, or E-mail debergk@aol.com.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FEBRUARY 19, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			◀ NO. 1 ▶	
1	5	4	**KITTIE** NG 751002/ARTEMIS (13.98 CD)	SPIT
2	2	44	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
3	6	16	**P.O.D.** ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
6	3	33	**SYSTEM OF A DOWN** ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
5	5	6	**CONJUNTO PRIMAVERA** G.M.P. 9926/FONOVISA (7.98/11.98)	MORIR DE AMOR
6	6	6	**KELIS** VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
6	6	6	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
6	6	6	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
6	10	15	**BETH HART** 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
10	10	27	**BRAD PAISLEY** ARISTA NASHVILLE 18671 (10.98/16.98)	WHO NEEDS PICTURES
11	10	19	**SOLE** DREAMWORKS 45011/INTERSCOPE (10.98/16.98)	SKIN DEEP
12	21	19	**DAVE KOZ** CAPITOL 99458 (10.98/16.98)	THE DANCE
13	NEW ▶		**YUNGSTAR** STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98)	THROWED YOUNG PLAYA
14	16	44	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
15	15	19	**AMBER** TOMMY BOY 1253 (11.98/16.98)	AMBER
16	12	13	**CARLOS VIVES** EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
17	24	13	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
18	19	2	**SHELBY LYNNE** ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
19	18	38	**CHELY WRIGHT** MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
20	20	10	**BRENT JONES AND T.P. MOBB** HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
21	27	20	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
22	NEW ▶		**SKILLET** ARDENT \25243/FOREFRONT (15.98 CD)	INVINCIBLE
23	17	72	**SHAKIRA** ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
24	23	11	**SPM** DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
25	26	35	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

26	31	19	**YOUNGSTOWN** HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
27	29	6	**GUANO APES** SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
28	NEW ▶		**THE STRING CHEESE INCIDENT** SCI FIDELITY 1005/RYKODISC (19.98 CD)	CARNIVAL '99
36	23	3	**OUTSIDAZ** RUFFLIFE 60000*/RUFF LIFE (5.98/7.98)	NIGHT LIFE (EP)
30	30	48	**SONICFLOOD** GOTEE 2802 (15.98 CD)	SONICFLOOD
31	35	27	**JESSICA ANDREWS** DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
32	NEW ▶		**GRUPO BRYNDIS** DISA 24663/EMI LATIN (7.98/12.98)	POR EL PASADO
33	13	2	**SNAPCASE** VICTORY 100* (10.98/16.98)	DESIGNS FOR AUTOMOTION
34	45	16	**ROY D. MERCER** VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
35	43	16	**ANDY GRIGGS** RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
36	32	35	**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
37	33	42	**OLEANDER** REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
38	28	13	**RICARDO ARJONA** SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
39	RE-ENTRY		**LINDA EDER** ATLANTIC 83236/AG (10.98/16.98)	IT'S ND SECRET ANYMDRE
40	NEW ▶		**CHARLIE ZAA** SONOLUX 83546/SONY DISCOS (10.98 EQ/16.98)	CIEGO DE AMOR
41	41	2	**MALA FE** J&N 112 (9.98/13.98)	CON SU LOQUERA
42	38	26	**TRACIE SPENCER** CAPITOL 34287 (10.98/16.98)	TRACIE
43	37	7	**GILBERTO SANTA ROSA** SONY DISCOS 83016 (9.98 EQ/15.98)	EXPRESION
44	46	25	**DIDO** ARISTA 19025 (10.98/16.98)	ND ANGEL
45	RE-ENTRY		**THE MCCLURKIN PROJECT** GOSPO CENTRIC 490200/INTERSCOPE (10.98/15.98)	THE MCCLURKIN PROJECT
46	39	12	**MARC NELSON** COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MDOD
47	44	13	**LOS TRI-O** ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
48	RE-ENTRY		**SUSAN TEDESCHI** TONE-COOL/RDUNDER 471164/IDJMG (10.98/16.98)	JUST WDN'T BURN
49	25	3	**MODEST MOUSE** SUICIDE QUEERS/SUB POP 073*/UP (14.98 CD)	BUILDING NOTHING OUT OF SOMETHING
50	RE-ENTRY		**KABAAL** STREET PRIDE/PRIVATE I 417090/IDJMG (10.98/16.98)	WALKING 1/2 DEAD

POPULAR•UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

ON THE WAY UP: **3 Doors Down** is a rock quartet that doesn't want to be sub-categorized. As bass player **Todd Harrell** says of the group, "It's a rock'n'roll band, straight up. It's not really alternative or metal—it's rock'n'roll."

The band—which hails from Escatawpa, Miss.—established a strong regional following in the South before being signed to Republic/Universal, which released the band's major-label debut album, "The Better Life," on Feb. 8.

The album's first single, "Kryptonite," has been soaring up the Mainstream Rock Tracks chart, where it stands this issue at No. 15.

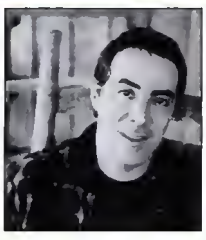
The song received early support on rock station WCPR Biloxi, Miss. Station PD **Kenny Vest** says, "'Kryptonite' is, hands down, the biggest record in WCPR history and the biggest reaction record of my radio career."

3 Doors Down—whose other members are lead singer/drummer **Brad Arnold**, guitarist **Matt Roberts**, and guitarist **Chris Henderson**—is on a tour, with upcoming dates that include Feb. 22 in Gainesville, Fla., and Feb. 29 in Louisville, Ky.



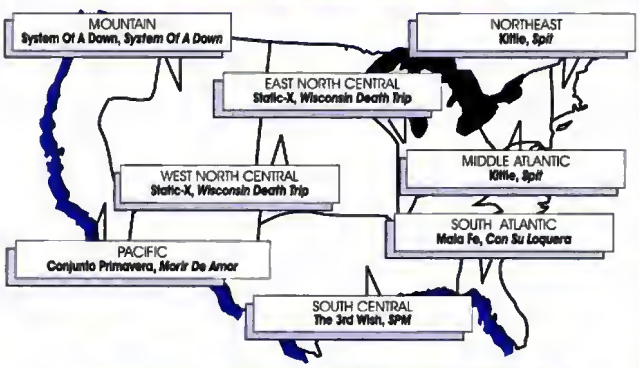
Supreme Music. Drawing from a diverse mix of influences, electronica act Supreme Beings Of Leisure has a sound that could be described as Portishead meets Massive Attack. Supreme Beings Of Leisure's self-titled debut album, due Feb. 22 on Palm Pictures, includes Middle Eastern rhythms and ethereal grooves. As bass player Kiran Shahani says of the group's eclectic sound, "If you saw our record collections, you'd understand."

THE 'MUSE' OF SPHEERIS: Veteran new age artist **Chris Spheeris** returns with "Dancing With The Muse," due Feb. 29 on Higher Octave Records. It will be his first Higher Octave album after releasing several albums on Columbia. Spheeris' 1988 album, "Pathways To Surrender," was a No. 12 hit on the Top New Age Albums chart.



Fernando's 'Home.' Contemporary Christian singer Fernando Ortega returns with his latest album, "Home," due Feb. 29 on Myrrh Records. Last year, the Dove Award-winning singer completed a U.S. tour with Twila Paris. This spring Ortega plans to start another concert tour to promote the album.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC

1. **Conjunto Primavera** Morir De Amor
2. **System Of A Down** System Of A Down
3. **Keali'i Reichel** Melelana
4. **3X Krazy** Real Talk 2000
5. **Static-X** Wisconsin Death Trip
6. **Shakira** Donde Estan Los Ladrones?
7. **Modest Mouse** Building Nothing Out Of Something
8. **Dave Koz** The Dance
9. **Beth Hart** Screamin' For My Supper
10. **Tash** Rap Life

SOUTH CENTRAL

1. **SPM** The 3rd Wish
2. **Yungstar** Throwed Young Playa
3. **A.B. Quintanilla Y Los Kumbia Kings** Amor, Familia Y Respeto
4. **Alecia Elliott** I'm Diggin' It
5. **Static-X** Wisconsin Death Trip
6. **Project Playaz** Til We Die
7. **Mel Waiters** Material Things
8. **Intocable** Contigo
9. **Conjunto Primavera** Morir De Amor
10. **Brad Paisley** Who Needs Pictures

LATIN TROPICAL PRINCESS: Tropical music singer **Vanessa** debuts with her album, "Una Nueva Ilusión," which was produced by noted Latin music producer/arranger **Isidro Infante**. Vanessa's album, which is set for a U.S. release Feb. 29 on RMM Records, features the first single "Si Llego A Ser Adivina." The video and single for the song have been serviced to major Latin music outlets. Vanessa, already an experienced nightclub performer, has also received exposure in theater and in soap operas.

TURNER JAZZ: Tenor saxophonist **Mark Turner** has been touring in support of his third major-label album, "Ballad Session," which was released Feb. 1 on Warner Bros. Records. Turner plays Cambridge, Mass., Tuesday (15) and Wednesday (16). The jazz musician is also scheduled to perform at the New Orleans Jazz & Heritage Festival May 5 and May 6. "Ballad Session" includes compositions written by **Herbie Hancock, Hoagy Carmichael, Wayne Shorter,** and **Carla Bley.**



African Beat. Femi Kuti is the son of the late Fela Kuti, a noted Afro-beat artist. The younger Kuti will embark on a North American tour in support of his MCA Records album "Shoki Shoki." The tour begins March 22 in Washington, D.C. Other tour dates include March 23 in New York, March 24 in Philadelphia, March 26 in Montreal, March 29 in Toronto, March 30 in Detroit, March 31 in Chicago, April 3 in Vancouver, April 4 in Seattle, April 7 in San Francisco, and April 8 in Los Angeles.

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

BRIAN GARI
I Can't Make You Free
PRODUCER: Jeff Olmsted
Original Cast 8723
Gari is a songwriter who has exhibited a flair for contemporary music—with a decided indebtedness to rock'n'roll's earlier, more sentimental era—in off-Broadway shows and musicals presented as CD offerings. Here, he follows up a previous set, "Love Online"—a love-found project in which the Internet played a central theme—with a story line that suggests all has not gone well. With a tunefulness throughout, Gari's songs don't envelop the listener in self-pity and at times offer memories of a more pleasant past. Vocalist Alison Fraser has a solo with touching sweetness on "Two Men."

R&B/HIP-HOP

D.I.T.C.
D.I.T.C.
PRODUCERS: D.I.T.C., OJ Premier, Rockwilder
Tommy Boy 1304
First, a quick lesson in hip-hop lingo. "Diggin' In The Crates" (D.I.T.C.) is the art of searching through stacks of records for the perfect beat or rare groove. The term was coined by D.I.T.C. founding members Showbiz and Diamond back in 1988. The underground crew quickly grew to include A.G., Lord Finesse, Fat Joe, O.C., Buckwild, and the late Big L. On "Ebonics," which became an underground classic last year when it was released as a white-label single, L capably flexes over the hypnotic beat provided by DJ Premier. The album's first single, "Thick," is a dark orchestral track featuring AG, Big L, and Cormega. The album closes with the moving "Tribute," which is dedicated to L, who was shot and killed one year ago this month while the group was recording the album. The song is well-accented by the R&B hook and eerie piano sample. With this release, D.I.T.C. may finally get the recognition it so deserves as a pioneer in the hip-hop game.

COUNTRY

GLEN CAMPBELL
Love Songs
PRODUCER: Jack Jackson
The Gold Label 8009
Glen Campbell was one of the smoothest, most popular, and distinctive voices in country/pop throughout the '70s and '80s. Fairly inactive in the recording department since then—due to country radio's abandonment of "older" artists—Campbell returns with a smooth collection of love songs. While his song selection is fairly predictable ("Ebb Tide," "I Believe," and "Let It Be Me"), the set does include pleasant versions of "Time In A Bottle" and "The Rest Of The Road." Legendary producer Jimmy Bowen once said that Campbell had perfect pitch, and he still ably delivers, even if he's lost some of his range. The silky strings and lush production make this a classic romantic album. Dim the lights, start a fire, and get out the martini shaker. Contact info@patsgold.com.

WYLIE & THE WILD WEST
Ridin' Tha Hi-Line
PRODUCER: Wylie Gustafson
Rounder 11661-3188
Yodeling Wylie Gustafson is a genuine Montana cowboy who strays off the range just often enough to record and tour with his unique blend of Western swing, cowboy songs, ballads, shuffles, and yodeling. For the most part, he performs his own material. The title track—about the healing qualities of riding horseback along Montana's northern border—is a showcase for both his writing and singing skills; the vocals of Joni Harms are added for good measure. Ranger Doug, of Ridera In The Sky, makes a guest appearance, but fear not, this is mostly Gustafson and his boys performing stripped-down, eloquent tales of Western life. Two remakes are spotlighted: "Doggone Cowboy," which arrives via the catalog of Gustafson's hero, Marty Robbins, and the traditional "Buffalo Gals," which is done with a catchy backbeat. It's no wonder that it's become a highlight of his live show.

SPOTLIGHT



TRACY CHAPMAN
Telling Stories
PRODUCERS: David Kershenbaum, Tracy Chapman
Elektra 62478
On her fifth album, "Telling Stories," Cleveland-born/San Francisco-residing Chapman continues along a soul-searching, heart-wrenching, and, at times, heart-warming musical journey that dates back to the singer's eponymous 1988 debut. In fact, fans of Chapman's debut, which spawned classics like "Fast Car" and "Talkin' Bout A Revolution," will easily find much to admire about her latest offering. Conversely, those who discovered the singer/songwriter via her blues-etched rock single "Give Me One Reason" in 1996 may, unfortunately, be less inclined to indulge in the sparse and simple beauty that abounds on "Telling Stories." The album finds Chapman returning to the minimal roots setting that formed the stellar foundation of her now-classic debut; it also finds her, once again, collaborating with producer David Kershenbaum. Over the course of 11 songs, Chapman shares stories of love ("Wedding Song"), desire ("Unsung Psalm"), and shattered dreams ("Nothing Yet"). Thankfully, the set's first single, the title track, has been embraced by several radio formats. Here's hoping this will bode well for the success and future of "Telling Stories." Because, quite frankly, albums of such brilliance and honesty don't happen along every day.

SPOTLIGHT

AUDRA McDONALD
How Glory Goes
PRODUCER: Tommy Krasker
Nonesuch 53224
On her second studio recording, the three-time Tony Award winner ("Carousel," "Master Class," and "Ragtime") captures much of the magical, kinetic energy of her critically lauded stage performances. Working within fairly lean, yet undeniably sweet arrangements, McDonald sticks close to musical theater material and pop standards here, breathing an engaging, fresh perspective into lovely gems by Harold Arlen, Jerome Kern, and Leonard Bernstein, among others. It's easy to draw comparisons with Barbra Streisand, as McDonald brings a remarkable technical precision and a subtle, yet palpable, soul to her every



note. However, the young diva's interpretations of "Anyplace I Hang My Hat Is Home" and "The Man That Got Away" prove that she's working from her own vocal blueprint, and she's developing an interpretative skill and style that will likely be copied in years to come. Simply put, "How Glory Goes" is proof that McDonald has the potential to soar to astonishing heights. Climb aboard now and enjoy the journey.

SPOTLIGHT



DIRTY THREE
Whatever You Love, You Are
PRODUCERS: Dirty Three, Lincoln Fong
Touch & Go 223
Dirty Three tread the Gypsy path, plying an instrumental art steeped in Romance with a capital "R." The trio—violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White—originally hail from Australia but are currently split between Chicago and Paris, with these international poles reflecting the group's mix of the tough-minded and soft-hearted, the rough-hewn and poetically inclined. Following Dirty Three's indie film scores and collaborations with kindred spirit Nick Cave, "Whatever You Love, You Are" veers between the raw, keening emotionalism of the band's '96 set "Horse Stories" and the more fine-tuned, pastoral charms of its follow-up, "Ocean Songs." The two hypnotic opening tracks, "Some Summers They Drop Like Flies" and "I Really Should've Gone Out Last Night," are as compelling as their titles; each is a mini-opera of loss and longing, melding Iberian bravado and Celtic lament. "Some Things I Just Don't Want To Know," "Stellar," and the aching "Lullabye For Christie" channel the high-lonesome sound as if they were age-old Appalachian mantras. Ellis wears his heart on his sleeve throughout, with his hot-wired lead fiddle dancing and crying by turns. In a world plagued by plastic perfection, it's nice to know that Dirty Three are still making a brave, beautiful mess of things.

SPOTLIGHT

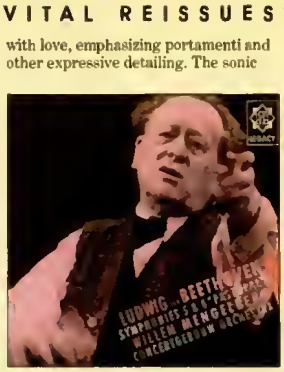
PAT METHENY
Trio 99-00
PRODUCER: Pat Metheny
Warner Bros. 47632
Superstar jazz guitarist Pat Metheny's muse knows no bounds these days, as he moves from his Grammy-winning Metheny Group and intimate duet projects to wide-angle film scores and this great new trio with bassist Larry Grenadier and drummer Bill Stewart. Metheny has trod trio territory periodically, as in "Bright Size Life," his 1976 debut with Jaco Pastorious and Bob Moses; "Rejoicing," an '84 set with Charlie Haden and Billy Higgins; and "Question & Answer," a hit '90 disc with Dave Holland and Roy Haynes. Despite such precedents, "Trio 99-00" is his most satisfying triad outing yet. The set list favors



fresh Metheny originals, complemented by several astute covers and remakes of tunes from Metheny's back pages. The trio rendition of Metheny's acoustic classic "Travels" and the beautiful new "Just Like The Day" and "We Had A Sister" will thrill those in thrall to the big-sky soul of Metheny's smash duet disc with Charlie Haden ("Beyond The Missouri Sky") and his pastoral score to the new film "A Map Of The World." Focus points for jazz aficionados will be Metheny's ingenious time-lapse version of John Coltrane's epochal standard "Giant Steps" and a tart take on Wayne Shorter's "Capricorn," as well as such sinewy originals as "(Go) Get It." Throughout, Metheny sings with silver-toned brilliance, and Grenadier and Stewart are ideally interactive partners. Here's to having a live album from this threesome soon.

VITAL REISSUES®

BEETHOVEN: Symphonies Nos. 5 and 6 (vital reissue)
Concertgebouw Orchestra, Willem Mengelberg
REISSUE PRODUCER: Marcos Klorman
Teldec 3984-28408
Somewhat late in the game, the German Teldec label has begun reissuing its store of historic recordings as the "Telefunken Legacy." The highlight of the first batch is this 1937 set of Beethoven's Fifth and Sixth Symphonies, with Dutch legend Willem Mengelberg leading Amsterdam's glowing Concertgebouw Orchestra. This is distinctly romanticized Beethoven, worlds away from that of today's historically minded performers or even of a harder-edged Mengelberg contemporary like Toscanini. The Concertgebouw's opening of the Fifth is massively dramatic, and Mengelberg molds every phrase of the "Pastoral" with love, emphasizing portamenti and other expressive detailing. The sonic



restoration of the early recordings is incredibly well done, with the sound coming across with real weight and presence. The "Telefunken Legacy" features attractive packaging, with many historic photos and excellent documentation à la Sony's "Masterworks Heritage" line (although the notes could be longer). Other titles in the initial release include a set of Richard Strauss tone poems led by Mengelberg and Clemens Krauss, plus Beethoven from the Calvet Quartet and a recital from "the German nightingale," soprano Erna Sack. The next batch features soprano Elisabeth Schwarzkopf and others in Franz Lehár operetta arias, as well as Erich Kleiber leading the Berlin Philharmonic in orchestral showpieces. The Telefunken catalog also boasts such titanic artists as Wilhelm Furtwängler, Claudio Arrau, and Marlene Dietrich, so here's hoping for a long line of reissues.

LATIN

▶ SON BY FOUR
Son By Four
PRODUCERS: various
Sony Discos 83181
In the past two years, this Puerto Rican quartet has been wowing salsa music aficionados with romantic fare that boasts the foursome's soulful, rich harmonies melded to stylish, unpredictable musical backdrops. This arresting label debut solidifies the group's reputation via a 14-song romp that deftly blends an assortment of tropical grooves with dollops of R&B, hip-hop, and pop. "A Puro Dolor," cut in salsa and ballad renditions, is a certain lock for the upper reaches of Hot Latin Tracks. The song spotlights the uniquely emotive voice of group member Angel, who continues to be the vocal anchor of Son By Four—and who is heard on potential follow-up singles like the tropi-soul "Sofia" and the sensationally sensuous ballad "Lo Que Yo Más Quiero."

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Michael Paoletta**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1B14 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Dilliberto** (new age).

(Continued from preceding page)

▶ **CHARLIE ZAA**
Ciego De Amor
PRODUCERS: Various
Sonolux/Sony Discos 83546
Both Sonolux and Sony Discos are going to the mat to rejuvenate the career of this sweet-singing Colombian artist who hit it big a few years back with medley covers of Latin American classics. On this album of mostly original material, Zaa only cuts loose with authority on this ballad-laden CD's final cut—the jubilant pop/*cumbia* track "La Poliera Colorá." The balance of the disc finds Zaa wading through a mostly slow-moving clutch of treacly love songs, armed only with an ordinary, wafer-thin tenor voice and sweeping orchestral flourishes that occasionally brighten up sleepy entries such as "Dónde Está El Amor" and "Porque Te Vuelvo A Amar."

WORLD MUSIC

★ **ALIM QASIMOV**
Love's Deep Ocean
PRODUCERS: Alim Qasimov, Jean Trouillet, Christian Scholze
Network 34.411
Winner of the 1999 International Music Council-UNESCO Music Prize, composer/vocalist Alim Qasimov is the modern voice of *mugham*—Azerbaijani classical music. His songs are arabesques of the ecstatic, and the virtuoso singing traces intense, even overwhelming visions of sacred and secular love. Here, he is accompanied by a traditional group of *tar* (lute), *kemancheh* (spiked fiddle), percussion, and occasional reed instruments; his young vocalist daughter, Ferghana, also joins in for several duets. The poetic program obliterates any questions of cultural divide, speaking from the heart to the heart. The German Network label is distributed in the U.S. by Harmonia Mundi.

IRIO DE PAULA
Saravs Jobim
PRODUCER: Piero Colasanti
Pacific Time 8519
Veteran Rio guitarist/vocalist Irio de Paula is featured here in soft-focus settings of samba and bossa nova classics, from "Insensatez" and "Desafinado" to "Corcovado" and "Samba De Uma Nots So." The too-sweet string arrangements can swamp his mellow tones at times, but against all odds, that signature Brazilian sound swoons through. Hotel bars in sunny climes the world over could do far worse than to spin this disc into the wee hours. Distributed by Navarre.

CLASSICAL

★ **SCRIABIN**
Preparation For The Final Mystery
Alexei Lubimov, piano; Deutsches Symphonie Orchester-Berlin, Vladimir Ashkenazy
PRODUCER: Andrew Cornall
Decca 289-466-329
By the time Alexander Scriabin reached the end of his short life (in 1915), the visionary composer/pianist was a bit of a nutter—grandly solipsistic, even messianic in his ntopian ambitions for the synergistic power of art. His crowning masterpiece was to be the "Mysterium," a vaguely mystical, multimedia ceremony that was to be a catalyst for mankind's achievement of an exalted plane. He never got farther in his plans than sketches for "Preparation For The Final Mystery," a vast symphonic prelude. Long unrealized, the sketches for the prelude were finally forged into an orchestral/choral/piano *concertante* triptych by the late Russian composer/scholar Alexander Nemtin. Some 2½ hours long, the sprawling, highly textured work takes several hearings to get a handle on—but it can make for a fascinating investigation. Not as historic a venture but perhaps more immediately appealing is Nemtin's "Nuances," his gorgeous half-hour ballet score based on late Scriabin piano pieces. Conductor Vladimir Ashkenazy's long experience with Scriabin is indispensable in both works, and Decca's presentation is superb.

MUSSORGSKY/RIMSKY-KORSAKOV
The Bekova Sisters
PRODUCERS: Brian Couzens, Rachel Smith
Chandos 9672
The Bekova Sisters have been quietly building a considerable discography for the British indie Chandos, not only recording impassioned versions of the standard piano trio literature but expanding the catalog with inventive arrangements. The group's last album paired Tchaikovsky's Piano Trio with the Sisters' transcription of the composer's collection of small keyboard gems, "The Seasons." Here, they twin Rimsky-Korsakov's rarely heard Piano Trio with their setting of Mussorgsky's beloved instrumental masterpiece, "Pictures At An Exhibition." While not supplanting either Mussorgsky's original keyboard version or the famous orchestrations by Ravel and others, the Bekova Sisters' version has a piquant, picturesque charm that succeeds in enabling the well-disposed listener to view a favorite piece anew. As usual from Chandos, the recording casts the playing in the most flattering light. The label is distributed in the U.S. by Koch.

CONTEMPORARY CHRISTIAN

★ **SHEILA WALSH**
Blue Waters
PRODUCER: John Hartley
Integrity 16682
God's grace is the focal point of this new collection of songs from Scottish songstress Sheila Walsh. A talented singer/songwriter, Walsh has become well known in Christian music circles, not only for her pristine vocals but for her inspirational keynote speeches at the popular Women of Faith conferences. This album is a musically textured work reflective of Walsh's Celtic roots that features *Uilleann* pipes, hammer dulcimer, bagpipes, cello, mandolin, and violin woven into a lovely musical tapestry. The strongest thread throughout is Walsh's stirring, ethereal voice. Also an author, Walsh turned to some of Christian music's other top names to share writing credits, including Michelle Tumes, Margaret Becker, Iona's Joanne Hogg, and Chris Eaton. Among the album's best moments are "One Sacrifice," "Beautiful Scandalous Night," "Saving Grace," and the title track. While this album has obvious appeal for Christian music fans who embrace the message, it should also find a home with those who appreciate well-produced Celtic music.

NEW AGE

★ **EKOVA**
Heaven's Dust
PRODUCER: Not listed
Six Degrees 657036 1020
Ekova is another band like Dead Can Dance, Vas, and Adiemus, who are creating their own ethnic culture by fusing instruments from different countries and generating a hybrid language of the imagination. Though based in France, the members hail from America, Iran, and Algeria. The group, whose name combines "echo" and "ova," is fronted by American singer Diedre Dubois. Her voice has a throaty, shamanic urgency, recalling Sami singers like Mari Boine. Taking a cue from Lisa Gerrard, Dubois has constructed her own language, and like Gerrard, she makes it sound real, conveying meaning without words. Even the one song she sings in English, the Irish traditional tune "In My Prime," has an otherworldly edge. Dubois is surrounded by a throbbing, strummed refrain of Middle Eastern percussion and *oude* with just a touch of electronic programming. Earthier than most, Ekova nevertheless creates a dream world, the folk music of a techno-global future.

SINGLES
EDITED BY CHUCK TAYLOR

POP

★ **DIDO Don't Think Of Me** (3:56)
PRODUCER: Youth
WRITERS: D. Armstrong, R. Armstrong, P. Taylor, P. Herman
PUBLISHERS: Warner/Chappell Music Ltd., Performing Right Society (PRS), BMG Music Publishing, ASCAP; Champion Music & Management/Cheeky Music Ltd., BMI
Arista 3803 (CD promo)
Dido's debut solo effort, "Here With Me," was one of the finest adult top 40 tracks of 1998 and yet, sadly, never entered the mainstream consciousness. Arista has spaced the time between that stellar effort and her second single, "Don't Think Of Me," and fortunately, it was worth drumming fingers over. Again, this track is aimed at an adult core, with intelligent lyrics, an ambling midtempo beat, and the commanding vocals of a true artist. In the song, Dido pines for an old boyfriend who has moved along to a new woman and spouts a lyric that is both acrid and regretful: "I hope she's sweet and so pretty/I hear she cooks delightfully, a little angel beside you/So you're with her and not with me." The radio release has been reworked to further contrast the heavy lyric and light beat, though the original album version remains right on. This is an imposing track, one that has universal appeal for the format's core, and a song that would elevate the class of the airwaves. Please, spin it and mean it. From the wonderful album "No Angel."

TAL BACHMAN If You Sleep (3:55)
PRODUCERS: Bob Rock, Tal Bachman
WRITER: T. Bachman
PUBLISHERS: Bachman & Sons Music Publishing/EMI-Blackwood, BMI
Columbia 46467 (CD promo)
No doubt about it, Tal Bachman's debut "She's So High" was the sleeper hit of the fall, eventually reaching No. 1 at adult top 40 radio and the top 10 of Hot 100 Airplay and Top 40 Tracks, as well as peaking at No. 14 on the overall Hot 100. The follow-up perhaps leans more to the modern rock side of the spectrum than the almost-edgy pop sound of the previous single, though Bachman still calls on penetrating hooks to draw in the masses. There's a Beatlesque quality about some of the instrumental elements used here, while the singer/songwriter/producer himself adds a little British lilt to his vocals. It all works pretty well, with some ruefully poetic lyrics adding an additional layer of smarts (as is the case throughout Bachman's debut self-titled album): "Gleaming cars and covered faces/Teary eyes in hallowed places/Grass and granite stone/No one's been more all alone." Nice. Adult top 40, take it on home.

PHOENIX STONE Nothing Good About Goodbye (3:48)
PRODUCERS: Jam and Delgado
WRITERS: P. Stone, M. Jay, J. Pederson, K. Dahldaard
PUBLISHERS: Warner/Chappell/Rhythm Addiction, BMI; Warner/Chappell, PRS
Universal 1675 (CD promo)
While his name may sound like that of a porn star, ahem, pretty boy Phoenix Stone has the goods in place to feed the youth addiction with catchy melodies and slick, contemporary production. Stone is a co-writer here, along with Martika songwriting partner Michael Jay and others, and together they carry this super-catchy tune right into Backstreet Boys zone, replete with the same brand of orchestral hits and zippy instrumental hooks that helped establish rivals 'N Sync and the rest of the pack. Ain't nothing to say this isn't a breakthrough hit—particularly given that it's the latest brainchild of Lou Pearlman—aside from top 40's caution with introducing yet another act of this type. But with the right promotion at outlets like Radio Disney and the teen mag circuit, young Mr. Stone could find himself in good company. Radio has been good about giving most new acts a listen, and there's no reason why Stone won't get every consideration at mainstream top 40.

2GETHER U + Me = Us (Calculus) (no timing listed)
PRODUCER: KNS Productions
WRITERS: B. Gunn, M. Gunn
PUBLISHERS: MTV Songs/Zomba Songs/Mugsy Boy Publishing/Kierulf Music
TVT Soundtrax 6800 (CD promo)
Get ready for some of the worst lyrics you've ever heard: "I'm losing my hair, and my vision is shady, last night I dreamt of an overweight lady/But I need a young thing to keep up with my pace/To hold you in my arms, take me straight to second base." Don't worry, though, they're supposed to sound insipid. "U + Me = Us" is the first single from the MTV made-for-television movie "2gether," a twisted spoof about assembling the perfect—and completely formulaic—boy band. And, oh, what a sendup. The soundtrack includes producers like Viet Renn, of Backstreet Boys and 'N Sync fame, and R&B's KNS Productions, showing that the team behind the flick means business. All tracks are sung by the five actors in the movie, who represent, respectively, the heartthrob, the rebel, the cutie, the shy one, and the older brother—the five boy-band elements. The song itself is alarmingly close to a typical youth track, with heaving beats, a ballad-to-dance track rhythm, and harmonies galore. Ouch, it's actually all pretty good in the context of its audience. The hip video, directed by the famed Nigel Dick, is, naturally, already smeared across MTV, and the network's hype for its movie is certain to have an impact on young fans who regularly pick up the phones to call their favorite radio stations. Whether top 40 reacts remains to be seen, but all the same, this track possesses all the traits of the boy bands that really mean it. Oh, mercy.

SPOTLIGHT



MARC ANTHONY You Sang To Me (3:51)
PRODUCER: Cory Rooney
WRITERS: M. Anthony, C. Rooney
PUBLISHERS: Sony/ATV Songs LLC/Cori Tiffani Publishing, BMI; Sony/ATV Tunes LLC, ASCAP
Columbia 46569 (CD promo)
You might think that salsa-turned-pop star Marc Anthony showed the world what he's capable of with his debut English-language hit, "I Need To Know," which peaked at No. 3 on The Billboard Hot 100 and led to a Grammy nomination for best male pop performance. But that was just a hint of the forthright power and passion of one of the finest vocalists of our day. Mr. Anthony co-wrote this stunningly beautiful track with partner and producer Cory Rooney, and the results will not only feed the souls of those in love but remind those who are wishing to find it again what it ideally feels like. Unlike many songs of devotion, Anthony's lyric truly makes you perk up your ears and consider every line; it's as if you can envision Anthony sitting in a hotel room writing each verse, as he pines for his own love: "Just to think you live inside of me/I had no idea how this could be/Now I'm crazy for your love." "You Sang To Me" is a truly breathtaking moment from Anthony's platinum, self-titled English-language disc, one of the most elegant sets out there right now. Expect across-the-board action from mainstream top 40, adult top 40, top 40/rhythm, AC, and modern adult stations. A smash.

SPOTLIGHT



RICKY MARTIN Private Emotion (4:01)
PRODUCER: Desmond Child
WRITERS: E. Bazilian, R. Hyman
PUBLISHERS: Human Boy Music/Dub Notes, ASCAP
C2 Records/Columbia 48929 (CD promo)
Sony is playing the right card with the fourth single from Ricky Martin's seven-times platinum self-titled English-language debut. This lovely ballad is much less formulaic than his previous hit, the nursery-rhyming "Shake Your Bon-Bon," and in some ways, "Private Emotion" is his most thought-provoking release in English to date. Martin sounds grittier and more textured than in past releases, while his duet partner, Swedish newcomer Meja (whom some may remember for her hot "All 'Bout The Money" last year), adds a dreamy layer of vulnerability and sweetness. The lyric here expresses raw emotion through a driving desire to share love: "When your soul is tired and your heart is weak/Do you think of love as a one-way street/Well it runs both ways, open up your eyes/Can't you see me here, how can you deny?" Written by the well-traveled Eric Bazilian and Roh Hyman and produced by mainstay Desmond Child, this track is likely to boost Martin's credibility as a singer and surprise the public with how different the performer sounds this time around. It may be a slow build at radio, as people grow accustomed to something a little less jingly, but "Emotion" is a solid move toward Martin's potential pop longevity.

R & B

▶ **DEBORAH COX September** (3:59)
PRODUCER: Steven "Stevie J" Jordan
WRITERS: O. Cox, S. Jordan, O. Chambers, T. Turpin
PUBLISHERS: EMI-Blackwood Music/Deborah Cox Music, BMI; Steven A. Jordan Music/October 12th Music/Hit Co South/Israel Music, ASCAP
Arista 3517 (CD promo)
"September"—not to be confused with the Earth, Wind & Fire hit of yesteryear—is the latest outing by super-talented songstress Deborah Cox, and it's a song that builds slowly and quietly. You can't really describe it as a ballad because of the song's pronounced drum track, but it's also not truly uptempo. The best way to define

(Continued on next page)

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in this category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor,** Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price,** Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

(Continued from preceding page)

the song is that it has motion. From its orchestrated string intro to the accents of Latin guitar throughout the verses and bridge, the song is constantly forward moving, just like the relationship Cox is describing in the song's lyric. From "the best of friends, with no intention of falling in love" to "that day in September when we fell in love," the song unfolds at first with hesitation and grows to a more passionate vocal style, just as the love in the story grows, illustrating how a song's lyric and track can complement each other perfectly. It's well-written, expertly performed, and creatively produced. Cox obviously isn't done with her current album yet.

★ GUY Why You Wanna Keep Me From My Baby (5:00)
PRODUCER: Teddy Riley
WRITERS: T. Riley, T. Rich
PUBLISHERS: Donni Music/Zomba Music Publishing, ASCAP, Blue Butter Songs, BMI
MCA 112-054 (album track)
As an anthem for fathers, this track should go over big with male listeners—especially after the string of male bashing records in the past year. While this is not what one might expect from a Guy reunion, the track is strong, with all the elements in place to ascend the charts: classic Aaron Hall vocals (and Riley is at his best here) and a theme that relates to men and is capable of eliciting empathy from that female core. "Why You Wanna Keep Me From My Baby" is constructed around a heavy drum track that builds slowly to an agonizing plea; you can truly hear Hall's frustration throughout the song. As the track ends abruptly, he returns with a spoken-word statement—telling his son he'll always be there—that will leave listeners drained. With radio instantly gravitating to this cut off the album, it was a no-brainer as the next release. It's also probably the strongest track on the album and the one that could help keep Guy on the radio through 2000.

COUNTRY

▶ ALAN JACKSON The Blues Man (4:30)
PRODUCER: Keith Stegall
WRITER: H. Williams Jr.
PUBLISHER: Bocephus Music Inc., BMI
Arista 3193 (CD promo)
The is the latest single from Alan Jackson's acclaimed "Under The Influence" album, a collection of cover tunes that celebrates country music's classic roots. It also only further demonstrates the vocal talent and inimitable sense of musical style that has made Jackson one of the most important country artists of the last decade. On this newest outing, he revives a well-written Hank Williams Jr. tune about a world-weary musician who is saved by the love of a good woman. Jackson delivers a brilliant performance that resonates with warmth and personality. His phrasing is loaded with a smooth Southern charm and vocal elegance that make this a joy to listen to repeatedly. Jackson's performance is supported by Keith Stegall's understated production, marked by tasteful guitar and lovely mandolin touches. Country programmers should once again appreciate Jackson's ability to blend classic and contemporary country into the best of all possible musical worlds.

CHAD BROCK Yes! (3:22)
PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: C. Brock, S. Smith, J. Collins
PUBLISHERS: McSpadden Music/EMI Blackwood/Singles Only Music/Starstruck Angel Music, Make Shift Music, Cuts Are Us Songs, BMI
Warner Bros. 100074 (CD promo)
Speaking of Hank Williams Jr., Chad Brock's last outing was his revival of Williams' "A Country Boy Can Survive," in which he updated the Bocephus classic with a little help from its original purveyor. He follows that redneck anthem with a lively little uptempo tune that will be the title cut of his forthcoming sophomore album. Co-written by Brock and Music Row tunesmiths Stephony Smith and Jim Collins, the song boasts a buoyant melody and positive lyric that captures all the excitement and emotional energy of a burgeoning relationship. The chorus is absolutely infectious—one of those sing-along refrains that makes for a great radio song. Brock has a personable, Everyman kind of quality to his voice that makes this tune readily relatable. All in all, it's a solid outing that shows he may be one of the newcomers to have staying power.

RAP

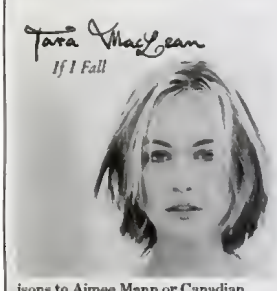
DRAMA Left, Right, Left (3:36)
PRODUCER: Shawty Red
WRITER: T. Cook
PUBLISHER: Tight 2 def Music, ASCAP
Atlantic 300047 (CD promo)
As the Southern sound of hip-hop sweeps the nation with acts like the Cash Money Crew, Trick Daddy, and others, radio has been embracing all the "dirty South" it can get its hands on. And so it has taken to 19-year-old, Atlanta-born Drama (whose moniker stands for Drastic Retaliation Against My Adversaries). This MC is a self-proclaimed "Grittie Bebe," or in layman's term, child of the streets, and it comes through loud and clear on his first outing. Like its title suggests, "Left, Right, Left" is a chant record, a military march. And Drama's raspy voice could easily be confused with that of any hard-edged military sergeant. But while the song establishes ground at radio in the South, it may have a hard time creeping past a nights-only slot in other parts of the country. It also has the potential to burn on listeners quickly, considering its strong dependency on a monotonous chorus: "Left, left, left, left, left, left, left, right, left/Get on up, get on up, get on up, right, left." Makes you want to get down on the ground and give 'em 50 push-ups, doesn't it?

ROCK TRACKS

BERNARD BUTLER I'd Do It Again If I Could (3:26)
PRODUCER: Bernard Butler
WRITER: B. Butler
PUBLISHER: Universal Songs of PolyGram International, BMI
Creation/Columbia 48766 (CD promo)
Former Suede guitarist Bernard Butler conjured one of the finer musical moments of 1998 with "Not Alone," a blend of joyous Britpop spiced with avant-garde production. On this first single from "Friends And Lovers," due Feb. 12 on Reaction/Columbia, he turns up the guitars and returns to his rockier roots, but not at the cost of a glorious, robust melody. "I'd Do It Again If I Could" can be taken in two ways: For rock fans, the track possesses a meaty vocal reminiscent of the lighter side of heavy metal in the '80s, while for those leaning a little more toward the Britpop landscape, there are plenty of pleasing elements, like a groovy organ, harmonies drenching the chorus, and a refrain that roars right through a green light. Radio might be hesitant to entertain the wishes of this entertainer whose star no longer shines quite so brightly in the U.S., but listeners would lick this one up like icing off a spoon. Try it out, yes?

NEW & NOTEWORTHY

TARA MacLEAN If I Fall (4:00)
PRODUCERS: Malcolm Burn, Bill Bell
WRITER: T. MacLean
PUBLISHER: not listed
Capitol 13804 (CD promo)
Tara MacLean introduces her upcoming major-label debut, "Passenger," with this killer, adult-leaning track. Vocally, MacLean might draw comparisons to Aimee Mann or Canadian chanteuse Chantal Kreviazuk at their best, but in no way should she be so compactly categorized. This soaring midtempo song sounds like a breakthrough hit; it's a spine-tingling joy to listen to, with MacLean's crisp, passionate vocals taking command of a testy but lovesick sentiment, while the melody and chorus neatly walk the line between credible and catchy. Born on Prince Edward Island, MacLean has been working at her craft for years, earning stripes as a warm-up to Paula Cole, Barenaked Ladies, and Sarah McLachlan. She also was a featured performer at all three Lilith Fairs. Her previous indie release, "Silence," on Nettwerk, sold 25,000 copies—just the beginning for this stirring presence, who appears to have the chops and artistry to fuel a bonfire. You must find this one; it is intensely pleasurable. And look for "Passenger" Feb. 29.



FAB! Something's Gonna Have To Change (3:54)
PRODUCER: Ben "Jammin" Robbins
WRITERS: Fab!, Ben Robbins
PUBLISHERS: Peermusic/Copyright Control
Republic/Universal 1602 (CD promo)
Here comes another youth-oriented group—this time a quartet of Irish lasses who have been lighting up the charts at home for some time—but as we all know, gold nuggets do wash ashore, and this infectious ditty is all too captivating to discard along with the mass of similar label offerings. "Something's Gonna Have To Change" structurally assumes the main melody line of Bobby Brown's 1989 No. 1 "My Prerogative," with an unusual instrumental backdrop of eerie organs straight from "The Phantom Of The Opera." Together with a chorus that beats the band and sends it packing, this standout track will have the masses singing along with the fervor usually reserved for mainstays Britney and Christina. Fortunately, the vocals here are more mature than the likes of many other groups vying for their moment in the light, adding to the delightful charm of this runaway could-be smash. Two versions are offered on the promo single, one with and one without a rap. Sure, the rap may further Americanize the song, but skip it and hold tight to the delicious all-pop rendering. Like honey on toast, this sweet tidbit is a great way to start the day. Now get going.



IN PRINT

GIMME SOME TRUTH: THE JOHN LENNON FBI FILES
By Jon Wiener
University of California Press
$17.95; 344 pages

Shortly after the assassination of John Lennon, historian and writer Jon Wiener asked the government to open its files on the former Beatle. As a result of his initial request under the Freedom of Information Act, the FBI in 1981 released just a handful of heavily censored documents while admitting to the existence of 281 pages of intelligence reports concerning the rock icon. In fact, 199 pages were withheld in their entirety for various reasons, including—of all things—national security. In 1983, Wiener filed suit to recover the missing files.



Thus began the 14-year legal struggle behind "Gimme Some Truth: The John Lennon FBI Files"—involving three presidential administrations, the FBI, the CIA, the Supreme Court (among others), and a host of lawyers—to expose the J. Edgar Hoover version of pop history. As can be imagined, and as is evidenced in the volume by extensive reproductions of Lennon file pages, the FBI fought Wiener and his team of American Civil Liberties Union (ACLU) lawyers tooth and nail over the release of its intelligence reports on Lennon's political activities (none illegal and all protected as speech).

Thanks to sympathetic court rulings and the tenacity of the ACLU's Dan Marmalefsky and Mark Rosenbaum, as well as executive decisions by the vaguely more sympathetic Clinton administration, the FBI settled with the author in 1997 and released most of the remaining Lennon files. From his efforts, Wiener—now professor of history at the University of California, Irvine, and a contributor to the Nation magazine—claims to have uncovered what was nothing less than "an abuse of power, a kind of rock 'n' roll Watergate."

An international musical superstar and renowned as a peace activist, John Lennon was first noticed by the FBI on Dec. 10, 1971, for singing his song "John Sinclair" at an Ann Arbor, Mich., rally in support of the eponymous jailed radical and former manager of Detroit proto-punk band MC5. (A transcription of the lyrics by an FBI operative at the concert remained confidential for 12 years.)

Organized by members of the notorious Chicago Seven—who had disrupted the 1968 Democratic National Convention—the event (and Lennon's first post-Fab Four concert) was meant to be "a trial run for a national anti-Nixon tour, on which [Lennon] would bring rock 'n' roll together with radical politics in a dozen cities."

To the benighted Nixon administration, this was a declaration of war. The authorities, egged on by conservative firebrand Sen. Strom Thurmond (today the Senate's sole nonagenarian) early in 1972, sought to "neutralize" Lennon's opposition to the re-election of the president by any means necessary.

It mattered not at all that the possible tour (which never came to be) and all the other FBI-reported activities of Lennon and his wife, Yoko Ono, were protected by the First Amendment and thus could not be legally used as a rationale for surveillance. Lennon was considered an enemy of the state, and the testament in documents brought to light by Wiener shows the petty, shortsighted apparatchiks of the Nixon White House for what history proved them to be—felonious and entirely self-interested.

As portrayed in this documentary report, the paranoiac Nixon regime forms a stark contrast to the inclusive, far-reaching genius of the timeless musician and social critic it had hoped to contain through underhanded means. The primary device used to silence Lennon was deportation proceedings against him and his wife—a very public harassment that ended only with a public hue and cry in support of Lennon. The surveillance itself would not end until Nixon was re-elected.

The full story of Lennon's political development and struggle against deportation is detailed in Wiener's classic 1984 study "Come Together: John Lennon In His Time." But as a procedural history of a battle for the facts, "Gimme Some Truth" (the archival basis for the earlier book), is as thorough and on-point regarding the Lennon case as one could hope for—and a potent reminder that, while information may want to be free (as Netizens argue), it can take a significant struggle to release it. **CARL ROSEN**

BOOKS: Send review copies of books pertaining to artists or the music industry to **Bradley Bambarger**, Billboard, 1515 Broadway, New York, N.Y. 10036



Heavenly Vocals. Al Jarreau and Vanessa Williams took time out for a photo break at New York's Sound on Sound while recording the duet "God's Gift To The World." The song appears on Jarreau's first album in more than five years, Verve/GRP's March release "Tomorrow Today." Shown, from left, are producer Paul Brown, Williams, the Los Angeles Lakers' Rick Fox (Williams' husband), and Jarreau.

Going For 'Common' Denominator

Artist Makes MCA Debut With 'Like Water For Chocolate'

BY RASHAUN HALL

NEW YORK—The duality expressed by the title of Common's March 28 MCA debut, "Like Water For Chocolate," is reflective of the artist himself. With his combination of braggadocio hip-hop and politically driven music, Common wants to take rap music to the next level.

The Chicago native initially signed with Relativity Records in late 1991, releasing his first album—"Can I Borrow A Dollar"—in late 1992. He chose his moniker, Common Sense, for its natural feel. It was later shortened as the result of a copyright lawsuit filed by a company using the same name.

" 'Common sense' just means natural native intelligence," says the artist, whose music is published by Senseless Music (BMI). "I felt that what I was going to represent in my music was something natural. [The music] isn't too farfetched that the average person can't understand it, but at the same time common sense is often overlooked in the world."



COMMON

His aforementioned Relativity album and the two following releases ("Resurrection" and "One Day It'll All Make Sense") have sold a combined total of 435,000 units, according to SoundScan. Unhappy, Common began looking for a new label in late 1998. He signed with MCA after a conversation with Wendy Goldstein, senior VP of A&R for R&B.

"She knew what type of an artist I was, and she told me they [the label] were going to allow me to have creative freedom," says Common. "I was also looking at the artists they had already signed, like the Roots and Mos Def. So I knew they had a vision of this progressive music that I wanted to do."

The new album's title—lifted from the Laura Esquivel novel and subsequent film—reflects the way Common creates his music. The novel's main character is a young woman who is trapped by tradition and uses cooking as an emotional outlet. As a result, her emotions influence whoever eats her food.

> *'With this album, I wanted to just make some funky, soulful stuff'*
>
> – COMMON –

Similarly, Common crafts emotionally charged music that he hopes will influence listeners in much the same way. It's a sound that has evolved with each album.

"I've grown as a person, learning and experiencing different things, going through struggles, and having good times," he says. "I've also grown as a musician. When I entered the game, I really didn't know anything about music. I just knew that I wanted to rap, to say something dope.

"But as I got into it, I was introduced to jazz and started working with a live band," Common continues. "Then I began getting more into the rhythm and melody. With this album, I wanted to just make some funky, soulful stuff. The evolution came about as I learned more about music and myself."

Common's artistic growth is definitely evident in tracks like the jazz-oriented "Time Traveling" (featuring Femi Kuti, Roy Hargrove, and Vinia Mojica). A tribute to Kuti's father, Fela Kuti, the song expresses the freedom that music offers. Similarly, "A Song For Assata" (featuring Goodie Mob's Cee-Lo) is a moving tribute to former Black Panther Assata Shakur.

"When I read her autobiography, it meant so much to me," says Common. "Her story was about struggle and how she prevailed. She was able to free her mind and spirit, not letting anyone bring her down. The story represents fighting for freedom in yourself."

MCA's multilevel promotional campaign on behalf of Common's album—produced by Ahmir Thompson, Jay Dee, James Poyser, Premier, D'Angelo, and Kareem Riggins—involves traditional marketing efforts, ranging from street-team promotions and television and radio spots to magazine advertisements.

MCA marketing director Tim Reid says the label will be doing a lot of promotion via the Internet as well.

"For artists like Common," says Reid, "a large part of their fan base is Internet-connected. We will be offering downloadable freestyle sessions exclusively to certain Web sites like hiphopsite.com and okayplayer.com."

Okayplayer.com is home to Common's Web page as well as pages for the Roots, Jazzyfatnastees, and D'Angelo. There is talk about a tour later this year featuring the Okayplayer artists.

Another promotional focal point will be the album's cover art. Based on a Gordon Parks photo, the cover depicts a young African-American girl drinking from a "colored-only" water fountain.

"We have produced about seven to eight electronic postcards that will be distributed to fans," says Reid. "Each postcard will offer a larger view of the cover as well as an album track for fans to download. The postcard will also offer a 'send to a friend' feature, which will enable recipients to share the postcards with others, making them col-

(Continued on page 30)

LaFace's Toni Braxton Turns Up 'The Heat'; Bad Boy Downsizes; Jones Jams The Vote

The Rhythm and the Blues™

by Gail Mitchell



INDUSTRY BRIEFS: "The Heat" is the title of **Toni Braxton**'s upcoming LaFace album, now slated for an April 25 release . . . **En Vogue** follows up last year's "The Best Of En Vogue" with a new EastWest/Elektra studio album coming this summer . . . Speaking of EastWest, **Gerald Levert**'s "G" album arrives March 7.

As media-hounded Bad Boy prepares for forthcoming releases by **Black Rob** and newcomer **Carl Thomas**, word comes that the **Sean Combs** enterprise has downsized (*Billboard Bulletin*, Feb. 8). Eight to 10 staffers have left, among them promotion chief **James Cruz**; GM **Jeff Burroughs** departed last month. Bad Boy president **Andre Harrell** says the cutbacks were made to "make the company more profitable." Meanwhile, Combs pleaded not guilty on Feb. 7 to criminal possession of a weapon in the wake of a Dec. 27, 1999, New York club shooting . . . DreamWorks' female group **Deadly Venoms** bows May 2 with "Pretty Thugs" . . . **Poor Righteous Teachers**—formerly with Profile/Arista—also weigh in this spring, with "Losin' My Religion" on the group's own label, Exit 7A Recordings; first single will be "Whatever You Wish" . . . **Atlantic Starr** performs a Valentine's Day cyber-concert to kick off new Internet portal www.Lovefinders.net, sponsored by Great Expectations. The group's 20-minute concert will include tracks from its Allou'r Records album "Legacy" . . . **Diana Ross** is the host of the 31st annual NAACP Image Awards airing in April; one highlight will be **Smokey Robinson**'s induction into the Image Awards' Hall of Fame . . . The United Negro College Fund's "Evening Of Stars" January fund-raiser, with performances by **Lauryn Hill**, **Whitney Houston**, **Michael Jackson**, and **Barry White**, raised $13.5 million in cash and pledges.

VOTER-CATION: Island/Def Jam, Motown, and Interscope are among the labels pledging support for VoterJam. The program—under parent company International Institute for Political and Economic Development—was established in 1992 by **George Jones**, who emphasizes that VoterJam (www.voterjam.com) is different from Rock the Vote.

"Rock the Vote focuses on voter registration; we focus more on political education. We're trying to become a think tank for young minority issues, and we want young people to get involved in the entire process. It's one thing to complain. It's another to know how to complain effectively. This is a year-round program—you can't stop educating people."

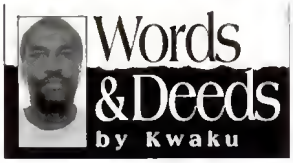
Like Rock the Vote, though, VoterJam is tapping into kids' fascination with the entertainment industry, particularly music. The program's extensive 2000 campaign—launched to coincide with Black History Month—includes radio and TV public service announcements featuring boxer **Sugar Shane Mosley**, among others; posters featuring such artists as **DMX**, **Sisqo**, and **Mya**; political education seminars; and a series of benefit concerts. According to Jones, VoterJam chapters have been initiated at 20 colleges.

Also happening during Black History Month: Launch.com is debuting exclusive video interviews with and videoclips of noted R&B and rap/hip-hop acts. The site's monthlong salute—complemented by contest giveaways—is co-sponsored by FUBU's new Internet site Y2G.com and Rhino . . . Radio's syndicated "Doug Banks Morning Show" is staging a national talent search. The winner—selected Feb. 24—walks away with an April performance on TV's "Showtime At The Apollo."

BLAZING NEW TRAILS: The urban life gets set to music with the launch of Portland Trailblazer **Rasheed Wallace's** Urban Life Music label, co-founded by producer **Lee Johnson**. The Philadelphia-based label's first signing is local hip-hop group **100 X**. The group's second single, "PH1," features Wallace and is due this spring. Urban Life's executive roster includes VP of operations **Joe Watson** and GM **Lorna Lightfoot**. Wallace will introduce and perform with 100 X in San Francisco on Sunday (13) during festivities geared around the NBA's 50th all-star game . . . Same place, same B-ball weekend: **K-Ci & JoJo**, **Ginuwine**, **Donell Jones**, and **Ideal** entertain Feb. 11 at Oakland, Calif.'s Paramount Theater. The concert is part of Reebok's Millennium Celebration, which includes a Net Noir-hosted cyber lounge.

CONDOLENCES: To the family, friends, and associates of Loud Records rapper **Big Pun** (aka **Christopher Rios**), who died Feb. 7 of a heart attack. The 28-year-old's 1998 debut, "Capital Punishment," notched No. 1 on the R&B albums chart; his sophomore set is scheduled for April 4.

'Rap Attack' Returns With Global View



RAP BY THE BOOK: Hip-hop's influence on the world outside America moved English musician and journalist **David Toop** to write one of the first serious books on the then emerging genre, "Rap Attack," published in 1984.

Now the third edition is being published March 9 by London-based Serpent's Tail (www.serpentstail.com).

"Back in the early '80s I really liked the music. I thought it was some of the best music around," re-



ALBUM ART

calls Toop. "Tracks like 'Planet Rock' [by **Afrika Bambaataa**] and **Grandmaster Flash's** 'Adventures On The Wheels Of Steel' were some of the most exciting records at that point. It was new, but at the same time I could see it connected back to all this old music, like jazz, doo-wop, and a lot of other things."

Another thing that Toop found interesting was the fact that this new music was being sold by an older generation that had previously been selling R&B and soul. Several of these industry veterans—including Sugar Hill's **Sylvia** and **Joe Robinson**, Enjoy's **Bobby Robinson**, and label owner/producer **Paul Winley**—are highlighted in the book.

The book has also garnered "a lot of response from young people who were just beginning to get into collecting breakbeats," says Toop, who details in the book how breakbeats had been used in old-school hip-hop. Calling the breakbeat concept a "cultural progression," Toop tracks it back to jazz and West Africa, highlighting the connection between the genres' percussion styles and oral traditions.

Co-editing the musically eclectic British magazine Collusion—which covered all kinds of music "from salsa, disco, and hip-hop to West African and pop music"—stood Toop in good stead for his first foray into book writing. He's since written "Exotica: Fabricated Soundscapes In A Real World" and "Ocean Of Sound: Aether Talk, Ambient Sound And Imaginary Worlds," published by Serpent's Tail in 1999 and 1995, respectively.

He says of "Exotica," "It's an exploration of the notion of the exotic in the 20th century mostly in music, but also in literature and film. It mixes fiction and factual writing." Of "Ocean," he says, "It goes back from the music of **Debussy** at the end of the 19th century, right through 20th-century music exploration of sound listening, covering from **Brian Wilson, Ryuichi Sakamoto** to **Kate Bush**, and electronic and experimental music."

While being white and from England had some disadvantages, Toop says, he benefited from "witnessing hip-hop at a distance" when he went to New York to research the subject. He met several old-schoolers, including **Grandmaster Flash, Afrika Bambaataa, Arthur Baker, the Force M.D.'s**, and **Spoonie Gee**. He visited the Big Apple again in the early '90s to research the second edition, published in 1991.

He cites the likes of **LL Cool J** and **Run-D.M.C.** as being among "the artists who took hip-hop to the [next] level, playing stadiums, [negotiating] commercial sponsorship deals, and making hip-hop mainstream."

"If you ask me what the main difference is now, it's hip-hop's massive success," continues Toop. "When I first wrote 'Rap Attack,' people said to me, 'Why are you writing a book about this music? Hip-hop is finished.' And now, it's a global phenomenon. You've got rappers in Germany, Japan, and all over the world."

Toop says that his interview with **2Pac**, one of the late-'90s artists highlighted in the third edition, was one of his most exasperating experiences.

"He was so unwilling to communicate," says Toop. "[Whereas] people like Grandmaster Flash would talk to me for hours and go into immense detail. They were so giving in terms of details and their time."

Despite the book's "African Rap To Global Hip-Hop" subtitle, the tome overwhelmingly concentrates on hip-hop as an African-American phenomenon. "That's almost a book in itself," quips Toop, commenting on his lack of coverage on rap's other global outposts.

"One of the amazing things about hip-hop is that it has become a voice for so many different communities of people—it's almost gone beyond being an American music," says Toop. "Italian or German rappers... rappers in South Africa, Thailand, or wherever—they're rapping about their own issues in their own languages. Although it's still influenced by America, it's very much about their own situations. So while that music may not mean anything in America, it's very significant to the people who make it."

LONDON VIBES: Old school or new school, it seems London is the place to visit to get some props outside one's own neighborhood. As I write this column, I'm looking forward to seeing New York hip-hop pioneer **Kool Herc** conduct a DJ master class and perform a club set on Feb. 7 at the Harrow, the North London branch of the University of Westminster.

Also, **the Rascalz**—a double Juno Award-winning hip-hop quintet from Vancouver—plan to impress the British market with a show Sunday (13) at **DJ Pogo's** Lyrical Lounge at Central London's Jazz Café. The act would like to see its two ViK/BMG Canada albums ("Cash Crop" and "Global Warming")—featuring **KRS-One** and **Barrington Levy**—get a U.K. release.

Kwaku can be reached at kaywrite@hotmail.com.



It's Showtime. Actress Anna Maria Horsford recently hosted a special Los Angeles showcase featuring vocalist Arnold McCuller, who also backs Phil Collins and James Taylor. Gathered backstage after the performance are, from left, McCuller, "The Young And The Restless" star Victoria Rowell, Horsford, What's Good Records executive Brad Downs, and Hidden Beach/Epic recording artist Brenda Russell.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/Greatest Gainer	
1	1	1	14	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP 13 weeks at No. 1
2	2	2	9	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
3	5	5	17	LEFT/RIGHT (C) (T) (X) FIGHT 2 DEF 4501*	ORAMA
4	3	3	12	YOU CAN DO IT (C) (D) (T) LUNCH MOB/BEST SIDE 53562/PRIORITY †	ICE CUBE FEATURING MACK 10 & MS. TOI
5	4	43	3	BEST FRIEND (C) (D) BAD BOY 79318/ARISTA †	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER
6	6	4	17	4, 5, 6 ● (C) (D) DREAMWORKS 450029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANOI
7	7	6	13	DOWN BOTTOM/SPIT THESE BARS (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	ORAG-ON & JUVENILE
8	NEW ▶		1	GOT YOUR MONEY (X) ELEKTRA 6[illegible]622*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
9	8	9	3	BOUNCE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	MIRACLE
10	10	7	23	I WANT IT ALL ● (C) (D) (T) G-FUNK 7372 RESTLESS †	WARREN G FEATURING MACK 10
11	25	—	2	THAT'S WHAT I'M LOOKING FOR (T) SO SO DEF/COLUMBIA 79390*/ORG †	DA BRAT
12	11	8	17	STEP TO THIS (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING O.I.G.
13	12	12	9	00 IT AGAIN (PUT YA HANDS UP) (T) ROC-A-FELLA/DEF JAM 56[illegible]5*/IDJMG †	JAY-Z FEAT. BEANIE SIGEL & AMIL
14	9	11	23	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAHE MONCH
15	13	14	25	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
16	14	10	16	NASTRADAMUS (T) (X) COLUMBIA 79[illegible]99*/ORG †	NAS
17	15	15	9	WHAT'S MY NAME (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	DMX
18	24	22	10	BUMPIN' UGLIES (C) (D) (T) WINGSPAN 0006	CHUCK SMOOTH
19	19	21	12	I'M JUST A BILL (D) (T) 447 [illegible]HMC †	IKE JACKSON PRESENTS TOM PAPER
20	16	16	15	DA ROCKWILDER (T) DEF JAM 562[illegible]*/IDJMG †	METHOD MAN/REDMAN
21	17	30	10	STROKIN' 2000 (C) (D) (T) WINGSPAN 0005	GRANDMASTER SLICE
22	20	—	2	FREAKIN' IT (T) (X) COLUMBIA 79341*/ORG †	WILL SMITH
23	21	—	2	THE EXPRESS (T) RAWKUS 222*	TALIB KWELI & HI-TEK
24	49	36	10	BANG BANG BOOGIE (D) (T) 447 [illegible]STRAIGHT JACKET	CHAMPTOWN INTROOUCING D'PHUZION
25	23	17	23	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
26	26	25	11	FLOSS, DON, ONE (C) (D) (T) VACANT LOT 38679/PRIORITY	HOT ONES
27	28	18	29	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHETTO VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
28	18	23	3	Y.O.U. (T) DEF JAM 562686*/IDJMG †	METHOD MAN/REDMAN
29	30	24	17	BACK THAT THANG UP (T) CASH MONEY 156482*/UNIVERSAL †	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
30	NEW ▶		1	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	OMX
31	NEW ▶		1	SHUT 'EM DOWN (T) WARNER SUNSET 84652*/ATLANTIC †	LL COOL J
32	22	28	15	STILL D.R.E. (T) AFTERMATH 497192*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
33	46	46	7	H-O-S-T-Y-L-E (T) (X) HYDRA 2020*/TOMMY BOY †	SCREWBALL
34	31	19	17	BLING BLING (T) CASH MONEY 156483*/UNIVERSAL †	B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE
35	27	29	18	MS. FAT BOOTY (T) RAWKUS 203* †	MOS DEF
36	34	38	23	LUV AT FIRST SIGHT (C) (D) (T) HEAD BANGIN' 53564/PRIORITY †	CHILLORIN OF OA GHETTO FEAT. SOULTRE
37	39	37	8	N 2 GETHER NOW (T) FLIP 4[illegible]183*/INTERSCOPE †	LIMP BIZKIT FEATURING METHOD MAN
38	37	20	8	WHEN I B ON THA MIC (T) UNIVERSAL 156619* †	RAKIM
39	44	31	32	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
40	RE-ENTRY		50	HARD KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA/DEF JAM [illegible]/IDJMG †	JAY-Z
41	32	—	2	CROOKIE MONSTER (M) (T) (X) GAME/LANDSPEED 2006*/KTEL	AGALLAH
42	RE-ENTRY		9	PUSHER MAN (C) (D) RAISE UP 6757	RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE
43	RE-ENTRY		7	THICK (T) (X) TOMMY BOY 2058*	O.I.T.C.
44	45	32	11	WE IN HERE (T) DEF JAM 562541*/IDJMG	FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS
45	43	39	5	G.I. STREETS (D) FO 234	BIG POPE FEATURING MC BREEO
46	47	42	21	BIZARRE (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
47	RE-ENTRY		17	P.E. 2000 (T) (X) BAD BOY 79276*/ARISTA †	PUFF DADDY FEAT. HURRICANE G
48	35	35	23	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
49	RE-ENTRY		7	APOLLO KIDS (T) RAZOR SHARP 79317*/EPIC †	GHOSTFACE KILLAH FEATURING RAEKWON
50	40	27	12	THA BLOCK IS HOT (T) CASH MONEY 156[illegible]*/UNIVERSAL †	LIL' WAYNE FEAT. JUVENILE & B.G.

Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Billboard

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RaP HipHop I

<< ooo<ooo

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HOT R&B/HIP-HOP SINGLES & TRACKS™

FEBRUARY 19, 2000

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

Broadcast Data Systems — SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	21	**GET IT ON TONITE ★** 3 weeks at No. 1 S.MURRE,B.PLANK,M.JACKSON,J.ALMER,S.MOORE,L.BENSON,A.WILSON,J.VEREE,J.KORDUNSTEICH	MONTELL JORDAN (T) DEF SOUL 56501/IDJMG †	1
(2)	2	12	12	**THANK GOD I FOUND YOU ★** J.JAM,T.LEWIS,M.CAREY,J.HARRIS III,T.LEWIS)	MARIAH CAREY FEAT. JOE & 98 DEGREES (C) (D) (T) V-I/X COLUMBIA 79338 †	2
3	3	2	19	**HOT BOYZ▲** MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP TIMBALAND (M.ELLIOTT,T.MOSLEY)	(C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	1
(4)	4	5	7	**UNTITLED (HOW DOES IT FEEL)** D.ANGELO (D.ANGELO,R.SAADIQ)	D'ANGELO CHEEBA SOUND ALBUM CUT/VIRGIN †	4
(5)	5	4	20	**HE CAN'T LOVE U ●** B.M.COX (B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE (C) (D) (T) SO SO DEF 79146/COLUMBIA †	3
(6)	6	7	23	**I WANNA KNOW** JOE,T.ALLEN,J.THOMAS,J.SKINNER,M.WILLIAMS)	JOE JIVE SOUNDTRACK CUT	6
				◄ Greatest Gainer/Airplay ►		
(7)	9	16	8	**THONG SONG** SISQO,TIM & BOB,M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILD)	SISQO DRAGON/DEF SOUL ALBUM CUT/IDJMG	7
8	7	3	26	**U KNOW WHAT'S UP ●** [illegible]	DONELL JONES [illegible]	1
				◄ Greatest Gainer/Sales ►		
(9)	10	13	16	**ONE NIGHT STAND ★** J-SHIN,L.SCOTT,J.SHIN,L.SCOTT)	J-SHIN FEATURING LATOCHA SCOTT (C) (D) (T) SUPA SUITE 84188/ATLANTIC †	9
10	8	6	12	**SAY MY NAME** R.ROBINSON,B.ERWIN,B.ERKINS,L.DANIELS,B.KNOWLES,J.LUCKETT,K.ROWLAND,L.ROBERSON	DESTINY'S CHILD [illegible]	5
(11)	11	11	11	**LOVE IS BLIND** SWIZZ BEATZ (E.JEFFERS,A.FIELDS,K.DEAN)	EVE FEATURING FAITH EVANS RUFF RYDERS ALBUM CUT/INTERSCOPE †	11
(12)	14	18	7	**I DON'T WANNA** D.SCANTZ,K.HICKS,(J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	AALIYAH PRIORITY SOUNDTRACK CUT	12
(13)	20	28	10	**I LIKE IT ★** D.AUSTIN (D.AUSTIN,G.WHITE)	SAMMIE (C) (D) (T) FREEWORLD 58776/CAPITOL †	13
14	13	9	23	**NO MORE RAIN (IN THIS CLOUD)** A.STONE (A.STONE,B.WILLIAMS,G.CHAMBERS,J.WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	9
15	12	8	16	**NONE OF UR FRIENDS BUSINESS** TIMBALAND (E.LUMPKIN,T.MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/EPIC †	7
16	15	19	10	**FORGOT ABOUT DRE** DR. DRE,MEL-MAN (A.YOUNG,M.BRADFORD,M.MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	15
17	16	15	21	**BRING IT ALL TO ME** L.E.C.HAINEY,B.LAWRENCE,P.ROONEY,R.RUBY,L.LEWIS,K.SPENCER,W.SHELBY,L.VAN HORSSEN,N.SYLVERS,	BLAQUE TRACK MASTERS ALBUM CUT/COLUMBIA †	15
18	17	10	24	**24/7 ●** A.RAY (A.RAY SCOTT,SMITH)	KEVON EDMONDS (C) (D) (T) (X) RCA 65924 †	2
19	19	21	9	**G'D UP ★** BATTLECAT (C.BROADUS,T.DAVIS,K.SPILLMAN,D.MEANS,K.GILLIAM)	SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	19
20	21	17	11	**DO IT AGAIN (PUT YA HANDS UP) ★** ROCKWILDER,(S.CARTER,J.STINSON,D.GRANT,K.JOSHUA,A.WHITEHEAD)	JAY-Z FEATURING BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 56697/IDJMG †	17
21	18	14	15	**GOT TO GET IT ★** SISQO,A.WEST,(M.ANDREWS,A.WEST,M.COLLINS,J.TRAVIS)	SISQO FEATURING MAKE IT HOT (T) DRAGON/DEF SOUL 562455*/IDJMG †	12
(22)	36	96	3	**MARIA MARIA ★** W.JEAN,J.DUPLESSIS,(W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	SANTANA FEATURING THE PRODUCT G&B (C) (D) (T) (X) ARISTA 13773 †	22
23	26	25	16	**THE BEST MAN I CAN BE** J.JAM,T.LEWIS,J.WRIGHT,(J.HARRIS III,T.LEWIS,J.WRIGHT)	GINUWINE, R.L., TYRESE, CASE COLUMBIA SOUNDTRACK CUT †	23
24	25	22	26	**IF YOU LOVE ME ★** MINT CONDITION (K.LEWIS)	MINT CONDITION (C) (D) (X) ELEKTRA 64027/EEG †	5
25	24	27	11	**WHAT'S MY NAME ★** L.GOTTI,SELF (E.SIMMONS,J.LORENZO,E.HINSON)	DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	23
(26)	37	37	15	**LEFT, RIGHT, LEFT ★** S.REDICK (COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF/TIGHT IV LIFE 4501*/ATLANTIC	26
(27)	31	41	6	**I NEED A HOT GIRL** M.FRESH (B.THOMAS,B.WILLIAMS,T.GREY,D.CARTER,T.VIRGIL,C.DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	27
28	23	20	20	**DEEP INSIDE** K.DEANE (M.J.BLIGE,T.GETER,K.DEANE,E.JOHN,B.TAUPIN)	MARY J. BLIGE MCA ALBUM CUT †	9
29	28	24	27	**BACK AT ONE ★** B.MCKNIGHT (B.MCKNIGHT)	BRIAN MCKNIGHT (T) (V) MOTOWN 156501* †	7
30	22	26	13	**BREATHE AND STOP** [illegible]	Q-TIP ARISTA 2001 ALBUM CUT/ARISTA †	21
31	29	23	17	**DANCIN' ★** D.LIGHTY,EDDIE F,T.RILEY (D.LIGHTY,E.FERRELL,C.LIGHTY,D.DAMON,B.MUHAMMAD,T.RILEY)	GUY (C) (D) (T) MCA 155657 †	4
(32)	35	35	9	**I LEARNED FROM THE BEST** D.FOSTER (D.WARREN)	WHITNEY HOUSTON ARISTA ALBUM CUT †	32
33	27	31	12	**U UNDERSTAND** M.FRESH (B.THOMAS,T.GREY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL †	27
34	30	29	31	**GET GONE ●** B.M.COX,K.HICKS (J.AUSTIN,B.M.COX,K.HICKS)	IDEAL (C) (D) NOONTIME 38666/VIRGIN †	2
35	33	34	38	**SPEND MY LIFE WITH YOU ●** E.BENET,D.POSEY,G.NASH,JR. (E.BENET,D.POSEY,G.NASH,JR.)	ERIC BENET FEATURING TAMIA (C) (D) (V) WARNER BROS. 16958 †	1
36	32	33	15	**CAUGHT OUT THERE ★** THE NEPTUNES (P.WILLIAMS,C.HUGO)	KELIS (C) (D) (T) VIRGIN 38677 †	9
(37)	44	67	3	**THAT'S WHAT I'M LOOKING FOR ★** J.DUPRI (DA BRAT,J.DUPRI)	DA BRAT (T) SO SO DEF 79330*/COLUMBIA †	37
38	34	30	19	**YOU CAN DO IT ★** ONE EYE (D.SAUNDERS,D.JACKSON,D.ROLISON)	ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	13
(39)	52	70	3	**PARTY UP (UP IN HERE) ★** SWIZZ BEATZ (E.SIMMONS,K.DEAN)	DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	39
(40)	40	46	22	**YOUR CHILO** G.ISAAC (G.ISAAC)	MARY J. BLIGE MCA ALBUM CUT	40
(41)	41	48	15	**CAN'T STAY** G.PEOPLES,D.HOLLISTER (E.PEOPLES,D.HOLLISTER)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	41
(42)	46	—	2	**ANYTHING** S.SNEED,P.SKAM (S.CARTER,S.ANDERSON,J.WRIGHT,L.BART)	JAY-Z ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG †	42
(43)	56	62	4	**STAY OR LET IT GO ☆** H.MASON JR.,R.JERKINS (R.JERKINS,F.JERKINS III,H.MASON, JR.,L.DANIELS,B.MCKNIGHT)	BRIAN MCKNIGHT (T) MOTOWN 156248*	43
44	39	36	39	**BACK THAT THANG UP ★** M.FRESH (JUVENILE,M.FRESH,LIL' WAYNE)	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	5
(45)	51	54	13	**GET UP ★** A.LARRIEUX,L.LARRIEUX (A.LARRIEUX,L.LARRIEUX)	AMEL LARRIEUX (C) (D) (T) 550 MUSIC 79280/EPIC †	45
46	42	49	5	**BABY DON'T CRY (KEEP YA HEAD UP II)** T.SHAKUR,SOULSHOCK,KARLIN,(T.SHAKUR,C.SCHACK,K.KARLIN,E.D.I.NOBLE)	2PAC + OUTLAWZ AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	42
(47)	50	74	3	**RYDE OR DIE, CHICK** TIMBALAND,(J.PHILLIPS,S.JACOBS,D.STYLES,D.DEAN,T.MOSLEY)	THE LOX FEATURING TIMBALAND AND EVE RUFF RYDERS ALBUM CUT/INTERSCOPE	47
(48)	54	59	4	**MR. TOO DAMN GOOD** G.LEVERT,J.LITTLE III,(G.LEVERT,J.LITTLE III)	GERALD LEVERT EASTWEST ALBUM CUT/EEG †	48
(49)	58	64	5	**WHOA!** BUCKWILD (A.BEST)	BLACK ROB BAD BOY ALBUM CUT/ARISTA †	49
50	38	32	18	**THA BLOCK IS HOT ★** M.FRESH,(LIL' WAYNE,L.VENABLE,B.G.,M.FRESH)	LIL' WAYNE FEATURING JUVENILE & B.G. T-CASH MONEY / EASTWEST/UNIVERSAL †	24
(51)	60	57	4	**YOU CAME ALONG ★** R.JERKINS,(R.JERKINS,F.JERKINS III,C.HIGGENS,C.HIGGENS,B.CROWDER)	BEVERLY (C) (D) YAB YUM/ELEKTRA 64037/EEG †	51
(52)	57	71	4	**WHY YOU WANNA KEEP ME FROM MY BABY** T.RILEY,(T.RILEY,T.RICH)	GUY MCA ALBUM CUT	52
53	49	38	18	**STILL IN MY HEART** SOULSHOCK,KARLIN,(C.SCHACK,K.KARLIN,A.MARTIN,I.MATIAS)	TRACIE SPENCER (V) CAPITOL ALBUM CUT †	38
(54)	65	82	9	**BEST FRIEND ★** PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR S.COMBS,M.WINANS,(S.COMBS,M.WINANS,C.CROSS)	(C) (D) BAD BOY 79318/ARISTA †	54
(55)	61	61	4	**RESURRECTION (PAPER, PAPER)** JT BLAZE (BONE,FLESH-N-BONE,J.THOMAS)	BONE THUGS-N-HARMONY RUTHLESS/LOLO ALBUM CUT/EPIC †	55
(56)	69	—	2	**YOU OWE ME** TIMBALAND,(N.JONES,T.MOSLEY)	NAS FEATURING GINUWINE COLUMBIA ALBUM CUT	56
57	55	53	15	**DA ROCKWILDER ★** ROCKWILDER,(C.SMITH,K.NOBLE,D.STINSON)	METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	51
58	45	42	12	**NOTORIOUS B.I.G.** D.VANDERPOOL,S.COMBS,(C.WALLACE,D.VANDERPOOL,J.TAYLOR,N.BATES,S.LEBON)	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & LIL' KIM BAD BOY ALBUM CUT/ARISTA †	30
59	53	51	16	**TURN YOUR LIGHTS DOWN LOW** THE MARLEY BOYZ,(B.MARLEY,M.RIPPERTON,R.J.RUDOLPH)	LAURYN HILL & BOB MARLEY COLUMBIA/ISLAND/IDJMG ALBUM & SOUNDTRACK CUT †	49
60	59	55	18	**THE GREATEST ROMANCE EVER SOLD** PRINCE ✟	[illegible] [illegible]	23
61	63	68	3	**F**K YOU** DR. DRE,MEL-MAN (A.YOUNG,C.BROADUS,D.COPELAND,B.BAILEY)	DR. DRE FEATURING DEVIN A/K/A THE DUDE & SNOOP DOGG AFTERMATH ALBUM CUT/INTERSCOPE	61
(62)	82	87	3	**BOUNCE ★** G.GRIFFIN,P.WRIGHT (G.GRIFFIN,P.WRIGHT,PASTOR TROY,M.P.EVANS)	MIRACLE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	62
63	68	66	9	**GIRLS ALL PAUSE** BINK,DOG (R.BROWN,R.HARRELL,N.HALE,D.WILLIAMS)	KURUPT FEATURING NATE DOGG AND ROSCOE ANTRA ALBUM CUT/ARTEMIS †	62
64	64	69	10	**CREEP INN** B.M.COX (J.AUSTIN,B.CASEY,B.CASEY,B.M.COX,M.JACKSON)	IDEAL NOONTIME ALBUM CUT/VIRGIN †	64
65	71	60	16	**LEFT & RIGHT ★** D'ANGELO (D'ANGELO,R.NOBLE,C.SMITH,K.FAREED)	D'ANGELO FEATURING METHOD MAN AND REDMAN (C) (D) (T) CHEEBA SOUND 38678/VIRGIN †	18
(66)	74	—	2	**UNTIL WE RICH** C.THOMPSON,O.JACKSON,C.THOMPSON,A.HENDERSON,R.SHELTON,L.HILL	ICE CUBE FEATURING KRAYZIE BONE LENCH MOB/BEST SIDE ALBUM CUT/PRIORITY	66
(67)	77	—	2	**WHEN YOU THINK OF ME** J.POYSER,V.DUPLAIX,E.BENET (E.BENET,J.POYSER,V.DUPLAIX)	ERIC BENET FEATURING ROY AYERS WARNER BROS. ALBUM CUT	67
68	66	56	16	**NASTRADAMUS ★** L.E.S. (N.JONES,L.LEWIS,J.BROWN)	NAS (T) (X) COLUMBIA 79299* †	27
(69)	81	73	14	**STRAYED AWAY ★** NATE DOGG,BIG MIKE (N.CLEMONS,M.CLEMONS,A.HICKS)	TERRY DEXTER (C) (D) UNIVERSITY 16907/WARNER BROS. †	62
(70)	79	—	2	**DEAR LIE** BABYFACE (BABYFACE,T.WATKINS)	TLC LAFACE ALBUM CUT/ARISTA	70
71	70	65	9	**GET RICH TO THIS** ORGANIZED NOIZE (P.BROWN,P.MURRAY,T.BURTON,R.BARNETT,C.GRIFFIN,K.KNIGHTON,J.WILLIAMS)	GOODIE MOB, FEATURING BIG BOI + BACKBONE LAFACE ALBUM CUT/ARISTA †	65
				◄ Hot Shot Debut ►		
(72)	NEW ▶		1	**LISTEN TO YOUR MAN** C.DEBARGE,V.NOBLES,(C.DEBARGE,J.STOKES)	CHICO DEBARGE FEATURING JOE MOTOWN ALBUM CUT †	72
(73)	78	—	2	**NO LOVE (I'M NOT USED TO)** D.SIMMONS,(D.SIMMONS)	KEVON EDMONDS RCA ALBUM CUT	73
74	80	81	8	**CHIN CHECK** DR. DRE (D.JACKSON,A.YOUNG,C.BROADUS,L.PATTERSON)	N.W.A. FEATURING SNOOP DOGG PRIORITY SOUNDTRACK CUT	74
75	72	79	8	**WHISPERS IN THE DARK ★** JOE (J.THOMAS,J.THOMPSON)	PROFYLE (C) (D) MOTOWN 156409 †	72
(76)	NEW ▶		1	**HOW LONG** M.WINANS,(M.WINANS,K.HICKSON,S.WATSON,L.SANDERS)	LV FEATURING SHARI WATSON LOUD ALBUM CUT/COLUMBIA	76
(77)	NEW ▶		1	**FEELIN' SO GOOD** S.COMBS (S.COMBS,S.STANDARD,G.LOGIOS,C.ROONEY,J.LOPEZ,C.RIOS,J.CARTAGENA)	JENNIFER LOPEZ FEATURING BIP PUN & FAT JOE WORK ALBUM CUT/EPIC	77
78	67	58	10	**LET'S MAKE LOVE** DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	SILK ELEKTRA ALBUM CUT/EEG	58
(79)	85	—	2	**FREAKIN' IT ★** POKE & TONE,(P.J.SAWYER,M.MCLEOD,B.EDWARDS,N.RODGERS,W.SMITH,S.BARNES,J.C.OLIVER,L.BENNETT)	WILL SMITH (T) (X) COLUMBIA 79341* †	79
80	83	78	8	**KEYS ★** S.CRAWFORD (A.CRAWFORD,M.JORDAN,S.JONES)	LATANYA (C) (D) (T) TVT 4425 †	75
81	73	72	8	**WILD OUT** SWIZZ BEATZ (D.STYLES,S.JACOBS,J.PHILLIPS,D.DEAN,K.DEAN)	THE LOX RUFF RYDERS ALBUM CUT/INTERSCOPE †	64
82	84	75	18	**MS. FAT BOOTY ★** KOOL G (D.SMITH,KOOL G)	MOS DEF (T) RAWKUS 203*/PRIORITY †	54
(83)	NEW ▶		1	**Y.O.U. ★** E.SERMON (C.SMITH,R.NOBLE,E.SERMON,M.TAYLOR,A.S.MUHAMMED-JONES,R.FOSTER,J.DAVIS)	METHOD MAN/REDMAN (T) DEF JAM 562586*/IDJMG †	83
(84)	NEW ▶		1	**IMPERIAL** DJ SHOK (R.FISHER,T.SMITH)	RAH DIGGA FEATURING BUSTA RHYMES FLIPMODE/ELEKTRA ALBUM CUT/EEG †	84
85	76	77	18	**N 2 GETHER NOW ★** DJ PREMIER,T.DATE (C.SMITH,F.DURST,C.MARTIN)	LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	53
(86)	NEW ▶		1	**I WISH** M.CITY,C.THOMAS (C.THOMAS,M.CITY)	CARL THOMAS BAD BOY ALBUM CUT/ARISTA	86
(87)	NEW ▶		1	**ILL BOMB** FUNKMASTER FLEX & BIG KAP FEATURING LL COOL J DJ SCRATCH (J.T.SMITH,G.SPIVEY,W.RUBEL)	DEF JAM ALBUM CUT/IDJMG	87
88	75	76	5	**LOW INCOME** W.JEAN,A.GRASSI (W.JEAN,J.DUPLESSIS)	WYCLEF JEAN PRIORITY SOUNDTRACK CUT	72
(89)	NEW ▶		1	**SHUT 'EM DOWN ☆** DJ SCRATCH,LL COOL J (J.T.SMITH,G.SPIVEY)	LL COOL J (T) WARNER SUNSET 84652*/ATLANTIC †	89
90	86	83	13	**HOW MANY WANNA** REBEL,J.GOTTI (J.ATKINS,J.LORENZO,R.WILSON)	JA RULE YAB YUM/ELEKTRA SOUNDTRACK CUT/EEG †	72
91	96	96	7	**GLADLY ★** BUD'DA (S.SMITH,O.BUD'DA)	SY SMITH (C) (D) HOLLYWOOD 164035 †	79
92	92	90	17	**STEP TO THIS ★** R.LUMPKINS (MASTER P)	MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	80
91	91	91	3	**LAY WITH ME ★** VIKTER,J.POYSER (VIKTER,J.POYSER,D.K.WILLIAMAS III)	DAMON (C) (D) ASSORTED #9035/PHILADELPHIA INTERNATIONAL †	93
94	90	91	19	**WE IN HERE ★** FUNKMASTER FLEX,D.(A.J.TAYLOR,E.SIMMONS,E.JEFFERS,D.STYLES,S.JACOBS,J.PHILLIPS,M.SMALLS,K.DEAN)	FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS (T) DEF JAM 562541*/IDJMG	83
95	91	96	17	**LET'S NOT PLAY THE GAME** MUSZE (MUSZE,H.DAVID)	MAXWELL COLUMBIA SOUNDTRACK CUT †	55
91	91	—	19	**DAMN (SHOULD'VE TREATED U RIGHT) ★** R.JERKINS,L.DANIELS (R.JERKINS,L.DANIELS,L.TITI,F.JERKINS III,J.ATKINS,J.RULE)	SO PLUSH FEATURING JA RULE (C) (D) DARKCHILD 79283/EPIC †	41
91	91	96	5	**YOUR LETTER** K.KELLOW (D.WARREN)	112 BAD BOY ALBUM CUT/ARISTA †	78
(98)	NEW ▶		1	**H-O-S-T-Y-L-E ★** M.HERON (M.HERON,S.IVEY)	SCREWBALL (T) (X) HYDRA 2020*/TOMMY BOY †	98
(99)	RE-ENTRY		17	**GET NONE ★** J.DUPRI (J.DUPRI,T.SAVAGE,B.COX,AMIL)	TAMAR FEATURING J.D. & AMIL (C) (D) DREAMWORKS 459025 †	59
(100)	NEW ▶		1	**BUMPIN' UGLIES ★** C.SMOOTH (C.FULP)	CHUCK SMOOTH (C) (D) (T) WINGSPAN 2006	100

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification: ●RIAA certification for net shipment of 500,000 units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) V-inyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	NO. 1 — UNTITLED (HOW DOES IT FEEL) D'ANGELO (CHEEBA SOUND/VIRGIN) 1 wk at No. 1
2	2	23	I WANNA KNOW JOE (JIVE)
3	4	8	THONG SONG SISQO (DRAGON/DEF SOUL/IDJMG)
4	3	12	SAY MY NAME DESTINY'S CHILD (COLUMBIA)
5	5	26	U KNOW WHAT'S UP DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
6	6	20	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/IDJMG)
7	11	7	I DON'T WANNA AALIYAH (PRIORITY)
8	7	11	LOVE IS BLIND EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
9	8	19	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
10	13	20	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)
11	10	23	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE (ARISTA)
12	9	16	NONE OF UR FRIENDS BUSINESS GINUWINE (550 MUSIC/EPIC)
13	12	10	FORGOT ABOUT DRE DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
14	14	21	BRING IT ALL TO ME BLAQUE (TRACK MASTERS/COLUMBIA)
15	16	12	THANK GOD I FOUND YOU MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
16	20	16	THE BEST MAN I CAN BE GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
17	15	15	GOT TO GET IT SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
18	25	8	I NEED A HOT GIRL HOT BOYS (CASH MONEY/UNIVERSAL)
19	19	11	DO IT AGAIN (PUT YA HANDS UP) JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
20	27	11	WHAT'S MY NAME DMX (RUFF RYDERS/DEF JAM/IDJMG)
21	18	56	DEEP INSIDE MARY J. BLIGE (MCA)
22	18	13	BREATHE AND STOP Q-TIP (ARISTA 2001/ARISTA)
23	24	27	BACK AT ONE BRIAN MCKNIGHT (MOTOWN)
24	23	24	24/7 KEVON EDMONDS (RCA)
25	53	18	U UNDERSTAND JUVENILE (CASH MONEY/UNIVERSAL)
26	56	13	ONE NIGHT STAND J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
27	31	9	I LEARNED FROM THE BEST WHITNEY HOUSTON (ARISTA)
28	44	1	PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)
29	37	2	ANYTHING JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
30	27	26	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)
31	32	22	YOUR CHILD MARY J. BLIGE (MCA)
32	29	39	BACK THAT THANG UP JUVENILE (CASH MONEY/UNIVERSAL)
33	49	4	STAY OR LET IT GO BRIAN MCKNIGHT (MOTOWN)
34	36	3	THAT'S WHAT I'M LOOKING FOR DA BRAT (SO SO DEF/COLUMBIA)
35	28	31	GET GONE IDEAL (NOONTIME/VIRGIN)
36	42	3	RYDE OR DIE, CHICK THE LOX (RUFF RYDERS/INTERSCOPE)
37	35	5	BABY DON'T CRY (KEEP YA HEAD UP II) 2PAC + OUTLAWZ (AMARU/DEATH ROW/INTERSCOPE)
38	39	15	CAN'T STAY DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
39	50	5	WHOA! BLACK ROB (BAD BOY/ARISTA)
40	30	18	THA BLOCK IS HOT LIL' WAYNE (CASH MONEY/UNIVERSAL)
41	33	38	SPEND MY LIFE WITH YOU ERIC BENET FEAT. TAMIA (WARNER BROS.)
42	51	4	MR. TOO DAMN GOOD GERALD LEVERT (EASTWEST/EEG)
43	41	9	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
44	48	4	WHY YOU WANNA KEEP ME FROM MY BABY GUY (MCA)
45	45	18	STILL IN MY HEART TRACIE SPENCER (CAPITOL)
46	57	4	RESURRECTION (PAPER, PAPER) BONE THUGS-N-HARMONY (RUTHLESS/LOUD/EPIC)
47	63	2	YOU OWE ME NAS FEATURING GINUWINE (COLUMBIA)
48	53	5	LEFT, RIGHT, LEFT DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
49	38	12	NOTORIOUS B.I.G. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
50	46	16	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY (COLUMBIA/ISLAND/IDJMG)
51	56	15	DA ROCKWILDER METHOD MAN/REDMAN (DEF JAM/IDJMG)
52	62	6	GET UP AMEL LARRIEUX (550 MUSIC/EPIC)
53	54	3	F**K YOU DR. DRE (AFTERMATH/INTERSCOPE)
54	43	17	DANCIN' GUY (MCA)
55	47	14	CAUGHT OUT THERE KELIS (VIRGIN)
56	56	8	I LIKE IT SAMMIE (FREEWORLD/CAPITOL)
57	40	9	GIRLS ALL PAUSE KURUPT FEAT. NATE DOGG AND ROSCOE (ANTRA/ARTEMIS)
58	69	2	UNTIL WE RICH ICE CUBE FEAT. KRAYZIE BONE (LENCH MOB/BEST SIDE/PRIORITY)
59	55	8	CREEP INN IDEAL (NOONTIME/VIRGIN)
60	55	13	YOU CAN DO IT ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
61	70	2	WHEN YOU THINK OF ME ERIC BENET FEAT. ROY AYERS (WARNER BROS.)
62	69	9	GET RICH TO THIS GOODIE MOB FEAT. BIG BOI + BACKBONE (LAFACE/ARISTA)
63	—	1	LISTEN TO YOUR MAN CHICO DEBARGE FEAT. JOE (MOTOWN)
64	70	2	DEAR LIE TLC (LAFACE/ARISTA)
65	67	8	CHIN CHECK N.W.A. FEAT. SNOOP DOGG (PRIORITY)
66	69	2	NO LOVE (I'M NOT USED TO) KEVON EDMONDS (RCA)
67	64	16	NASTRADAMUS NAS (COLUMBIA)
68	—	1	HOW LONG LV FEAT. SHARI WATSON (LOUD/COLUMBIA)
69	—	1	FEELIN' SO GOOD JENNIFER LOPEZ (WORK/EPIC)
70	66	8	WILD OUT THE LOX (RUFF RYDERS/INTERSCOPE)
71	61	10	LET'S MAKE LOVE SILK (ELEKTRA/EEG)
72	—	1	IMPERIAL RAH DIGGA FEAT. BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
73	—	1	YOU CAME ALONG BEVERLY (YAB YUM/ELEKTRA/EEG)
74	—	1	I WISH CARL THOMAS (BAD BOY/ARISTA)
75	—	1	ILL BOMB FUNKMASTER FLEX & BIG KAP (DEF JAM/IDJMG)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	—	1	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/IDJMG)
2	—	1	BEAUTY DRU HILL (DEF SOUL/IDJMG)
3	2	8	FORTUNATE MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
4	1	2	QUIET STORM MOBB DEEP (LOUD/COLUMBIA)
5	5	15	IT'S GONNA RAIN KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
6	—	1	WE CAN'T BE FRIENDS DEBORAH COX WITH R.L. (ARISTA)
7	4	2	LOVE YOU LIKE I DID 112 (BAD BOY/ARISTA)
8	6	4	BLING BLING B.G. (CASH MONEY/UNIVERSAL)
9	3	2	GIVE YOU WHAT YOU WANT (FA SURE) CHICO DEBARGE (MOTOWN)
10	8	21	NO SCRUBS TLC (LAFACE/ARISTA)
11	9	2	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)
12	7	16	WHERE MY GIRLS AT? 702 (MOTOWN)
13	17	19	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)
14	11	13	HAPPILY EVER AFTER CASE (DEF SOUL/IDJMG)
15	10	46	TOO CLOSE NEXT (ARISTA)
16	13	16	BILLS, BILLS, BILLS DESTINY'S CHILD (COLUMBIA)
17	16	6	UNPRETTY TLC (LAFACE/ARISTA)
18	18	5	SATISFY YOU PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
19	20	9	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)
20	23	29	EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)
21	21	11	SO ANXIOUS GINUWINE (550 MUSIC/EPIC)
22	15	6	GOTTA MAN EVE (RUFF RYDERS/INTERSCOPE)
23	12	12	ALL THAT I CAN SAY MARY J. BLIGE (MCA)
24	22	3	15 MINUTES MARC NELSON (COLUMBIA)
25	14	4	GOT YOUR MONEY OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher -- Licensing Org.) Sheet Music Dist.

18 **24/7** (C-Town, BMI/White Rhino, BMI/TVT, BMI)
42 **ANYTHING** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Hollis, BMI/Food Water & Shelter, ASCAP/Copyright Control) HL
46 **BABY DON'T CRY (KEEP YA HEAD UP II)** (Joshua's Dream BMI/Songs Of Universal, BMI/Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Thug Nation, BMI/Suge, ASCAP/WB, ASCAP/Foxbeat, ASCAP/Universal, ASCAP) HL/WBM
29 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
44 **BACK THAT THANG UP** (Money Mack, BMI)
54 **BEST FRIEND** (EMI April, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/BMG, ASCAP) HL
62 **BOUNCE** (Cal Rock, ASCAP/EMI Virgin, ASCAP)
30 **BREATHE AND STOP** (U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM
17 **BRING IT ALL TO ME** (B K Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
100 **BUMPIN' UGLIES** (Ful Brook, ASCAP/Chuck Smooth, ASCAP)
41 **CAN'T STAY** (Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal PolyGram International, ASCAP)
36 **CAUGHT OUT THERE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
74 **CHIN CHECK** (Gangsta Boogie, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/MC Ren, ASCAP) HL/WBM
64 **CREEP INN** (Noontime, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Myac, BMI/Warner-Tamerlane, BMI) HL/WBM
86 **DAMN (SHOULD'VE TREATED U RIGHT)** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Slavery, BMI) HL
31 **DANCIN'** (DoWhatIGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
57 **DA ROCKWILDER** (Wu-Tang, BMI/Careers-BMG, BMI/Dayna's Day, BMI/Funky Noble, ASCAP/Famous, ASCAP) HL
YO **DEAR LIE** (ECAF, BMI/Grung Girl, ASCAP/EMI April, ASCAP) HL
28 **DEEP INSIDE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanome, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
20 **DO IT AGAIN (PUT YA HANDS UP)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Shukur Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal, ASCAP) HL
61 **F**K YOU** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/Lost On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
77 **FEELIN' SO GOOD** (Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP)
10 **FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
70 **FREAKIN' IT** (Jobete, ASCAP/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Treyball, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Love N Loyalty, BMI/O'Brook, BMI/EMI April, ASCAP) HL/WBM
18 **G'D UP** (Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
34 **GET GONE** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
1 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobalu, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
99 **GET NONE** (So So Def, ASCAP/EMI April, ASCAP/Babyboy, SESAC/Noontime, SESAC/All Money Is Legal, ASCAP) HL
71 **GET RICH TO THIS** (Organized Noize, BMI/Goodie Mob, BMI/Chrysalis, BMI/Slic Flo, BMI/Gnat Booty, ASCAP)
45 **GET UP** (Sony/ATV Songs, BMI/Iizop, BMI/EMI April, ASCAP/Eliza's Voice, ASCAP) HL
63 **GIRLS ALL PAUSE** (Antraphil, BMI/Sharon Hill, BMI/Bink Dog, SESAC)
91 **GLADLY** (Sybersong, ASCAP/Universal-MCA, ASCAP/Years Ahead, BMI/'Bout BuD'da, ASCAP)
21 **GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
5 **HE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
98 **H-O-S-T-Y-L-E** (Uncle Jay, ASCAP/T-Boy, ASCAP/Ithack Street, ASCAP)
3 **HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
YO **HOW LONG** (Yellow Man, BMI/Butter Jinx, BMI/Hickle, ASCAP/Solideas, BMI/Hitco, BMI/Voca, ASCAP/Merokee, ASCAP/Large Variety, ASCAP)
80 **HOW MANY WANNA** (White Rhino, BMI/DJ Irv, BMI/Slavery, BMI/Fox Film, BMI) HL
12 **I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
24 **IF YOU LOVE ME** (Mint Factory, ASCAP/EMI April, ASCAP) HL
32 **I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
13 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
87 **ILL BOMB** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Imma Play Jason, ASCAP/Music Sales, ASCAP)
84 **IMPERIAL** (Rah Digga, ASCAP/T'Ziah's, BMI/Warner-Tamerlane, BMI/Who-Oh, ASCAP) WBM
27 **I NEED A HOT GIRL** (Money Mack, BMI)
8 **I WANNA KNOW** (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
88 **I WISH** (Tom, ASCAP/Mike City, BMI)
60 **KEYS** (Shep And Shep, ASCAP/Hudson Jordan, ASCAP/Famous, ASCAP/Simplee Shee, ASCAP) HL
93 **LAY WITH ME** (Gamble-Huff, BMI/Jajapo, ASCAP/Rose Tree, ASCAP/Sina Diamon, BMI/Milahn, ASCAP)
65 **LEFT & RIGHT** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM
29 **LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
YO **LET'S MAKE LOVE** (2000 Watts, ASCAP/The Mother Chapter, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
95 **LET'S NOT PLAY THE GAME** (Muszewell, ASCAP/Sony/ATV Tunes, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP) HL
72 **LISTEN TO YOUR MAN** (Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Multisongs BMG, SESAC/Zomba, ASCAP/Fe-Mac, ASCAP)
11 **LOVE IS BLIND** (Blondie Rockwell, ASCAP/Pent-I, ASCAP/Dead Game, ASCAP)
89 **LOW INCOME** (Sony/ATV Tunes, ASCAP/ToBass, BMI/Huss Zwingli, ASCAP)
22 **MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL
48 **MR. TOO DAMN GOOD** (Divided, BMI/Zomba, BMI/Lil' Rob, BMI/Warner-Tamerlane, BMI) WBM
82 **MS. FAT BOOTY** (Medina Sound, BMI/EMI Blackwood, BMI) HL
85 **N 2 GETHER NOW** (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
90 **NASTRADAMUS** (Ill Will, ASCAP/Zomba, ASCAP/Mawkeens, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
73 **NO LOVE (I'M NOT USED TO)** (Warner-Tamerlane, BMI/Bobbie And DJ, BMI) WBM
14 **NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) WBM
15 **NONE OF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
58 **NOTORIOUS B.I.G.** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Colgems-EMI, ASCAP) HL
8 **ONE NIGHT STAND** (First N' Gold, BMI/Juicy Tyme, ASCAP)
39 **PARTY UP (UP IN HERE)** (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
55 **RESURRECTION (PAPER, PAPER)** (Ruthless Attack, ASCAP/Constructive Points, ASCAP/Mergola, ASCAP/Music Of Windswept, ASCAP)
47 **RYDE OR DIE, CHICK** (EMI April, ASCAP/Justin Combs, ASCAP/Sheek Louchion, ASCAP/Jae'wons, ASCAP/Pantero's, ASCAP) HL
10 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
89 **SHUT 'EM DOWN** (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Imma Play Jason, ASCAP) HL
35 **SPEND MY LIFE WITH YOU** (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Warner-Tamerlane, BMI) HL/WBM
43 **STAY OR LET IT GO** (Rodney Jerkins, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Masong, ASCAP) HL
93 **STEP TO THIS** (Big P, BMI)
53 **STILL IN MY HEART** (Jungle Fever, BMI/EMI Solvang, BMI/EMI Blackwood, BMI/GC, ASCAP/Ghetto Fabulous, ASCAP) HL/WBM
69 **STRAYED AWAY** (Nate Loves Music, BMI/Michael Clemons, BMI/Sheika, BMI)
80 **THA BLOCK IS HOT** (Money Mack, BMI)
2 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
37 **THAT'S WHAT I'M LOOKING FOR** (Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP) HL
23 **THE BEST MAN I CAN BE** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibranda, ASCAP) HL/WBM
80 **THE GREATEST ROMANCE EVER SOLD** (Emancipated, ASCAP)
Y **THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESHOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI) WBM
59 **TURN YOUR LIGHTS DOWN LOW** (Fifty-Six Hope Road, ASCAP/Odnil, ASCAP/Universal-PolyGram International, ASCAP/Embassy, BMI/Dickiebird, BMI)
8 **U KNOW WHAT'S UP** (Eddie F., ASCAP/DoWhatIGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmystena, ASCAP/Rusty Knuckles, ASCAP) WBM
80 **UNTIL WE RICH** (Gangsta Boogie, ASCAP/WB, ASCAP/Golden Fingas, ASCAP) WBM
4 **UNTITLED (HOW DOES IT FEEL)** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
33 **U UNDERSTAND** (Money Mack, BMI)
94 **WE IN HERE** (Funkmaster Flex, ASCAP/Boomer X, ASCAP/Swizz Beatz, ASCAP/Feelis, ASCAP/Ruff Ryder-Dead Game, ASCAP/Blondie Rockwell, ASCAP/Jae'wons, ASCAP/Sheek Louchion, ASCAP) HL
25 **WHAT'S MY NAME** (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/DJ Irv, BMI)
67 **WHEN YOU THINK OF ME** (India H., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Jajapo, ASCAP/Milahn, ASCAP)
75 **WHISPERS IN THE DARK** (Kiely, ASCAP/Zomba, ASCAP/WB, ASCAP/Tallest Tree, ASCAP) WBM
49 **WHOA!** (Still Diggin', ASCAP/BMG, ASCAP)
52 **WHY YOU WANNA KEEP ME FROM MY BABY** (Donril, ASCAP/Zomba, ASCAP/Blue Buttni, BMI)
81 **WILD OUT** (Not Listed)
83 **Y.O.U.** (Wu-Tang, BMI/Careers-BMG, BMI/EMI Unart, BMI/Funky Noble, ASCAP/Famous, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP) HL
51 **YOU CAME ALONG** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Bev's Stuff, ASCAP/Pink Folder, ASCAP/Universal-MCA, ASCAP) HL
38 **YOU CAN DO IT** (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM
56 **YOU OWE ME** (Zomba, ASCAP/Ill Will, ASCAP/Mass Confusion, ASCAP)
40 **YOUR CHILD** (Tents Of Kedar, ASCAP/BMG, ASCAP/Hollow Thigh, ASCAP)
97 **YOUR LETTER** (Realsongs, ASCAP) WBM

Billboard. FEBRUARY 19, 2000

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	NO. 1 — THANK GOD I FOUND YOU MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA) 1 wk at No. 1
2	1	12	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/IDJMG)
3	3	14	HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
4	5	10	I LIKE IT SAMMIE (FREEWORLD/CAPITOL)
5	6	16	ONE NIGHT STAND J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
6	4	12	HE CAN'T LOVE U JAGGED EDGE (SO SO DEF/COLUMBIA)
7	7	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B (ARISTA)
8	8	9	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
9	14	18	LEFT, RIGHT, LEFT DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
10	12	12	24/7 KEVON EDMONDS (RCA)
11	9	10	DANCIN' GUY (MCA)
12	10	12	YOU CAN DO IT ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
13	13	2	BEST FRIEND PUFF DADDY (BAD BOY/ARISTA)
14	11	12	CAUGHT OUT THERE KELIS (VIRGIN)
15	15	17	4, 5, 6 SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
16	17	16	IF YOU LOVE ME MINT CONDITION (ELEKTRA/EEG)
17	16	24	U KNOW WHAT'S UP DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
18	24	1	YOU CAME ALONG BEVERLY (YAB YUM/ELEKTRA/EEG)
19	18	18	LEFT & RIGHT D'ANGELO FEAT. METHOD MAN AND REDMAN (CHEEBA SOUND/VIRGIN)
20	13	13	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
21	—	1	GOT YOUR MONEY OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
22	26	9	BOUNCE MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
23	23	34	SPEND MY LIFE WITH YOU ERIC BENET FEATURING TAMIA (WARNER BROS.)
24	27	13	GET UP AMEL LARRIEUX (550 MUSIC/EPIC)
25	26	23	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (ARISTA)
26	26	18	THE GREATEST ROMANCE EVER SOLD (NPG/ARISTA)
27	56	1	STRAYED AWAY TERRY DEXTER (UNIVERSITY/WARNER BROS.)
28	28	20	STAY THE NIGHT IMX (MCA)
29	23	30	GET GONE IDEAL (NOONTIME/VIRGIN)
30	22	23	15 MINUTES MARC NELSON (COLUMBIA)
31	30	22	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (JIVE)
32	32	23	I WANT IT ALL WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
33	29	9	KEYS LATANYA (TVT)
34	45	9	GLADLY SY SMITH (HOLLYWOOD)
35	60	2	THAT'S WHAT I'M LOOKING FOR DA BRAT (SO SO DEF/COLUMBIA)
36	33	18	GIVE YOU WHAT YOU WANT (FA SURE) CHICO DEBARGE (MOTOWN)
37	34	18	STEP TO THIS MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
38	35	9	DO IT AGAIN (PUT YA HANDS UP) JAY Z (ROC-A-FELLA/DEF JAM/IDJMG)
39	31	24	SIMON SAYS PHAROAHE MONCH (RAWKUS/PRIORITY)
40	36	26	JIGGA MY N**** JAY Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
41	40	17	DAMN (SHOULD'VE TREATED U RIGHT) SO PLUSH FEAT. JA RULE (DARKCHILD/EPIC)
42	38	17	NASTRADAMUS NAS (COLUMBIA)
43	42	23	WE CAN'T BE FRIENDS DEBORAH COX WITH R.L. (ARISTA)
44	37	5	LAY WITH ME DAMON (ASSORTED/PHILADELPHIA INTERNATIONAL)
45	44	20	U DON'T KNOW ME (LIKE U USED TO) BRANDY (ATLANTIC)
46	39	9	WHAT'S MY NAME DMX (RUFF RYDERS/DEF JAM/IDJMG)
47	43	19	GET NONE TAMAR FEAT. J.D. & AMIL (DREAMWORKS)
48	59	10	BUMPIN' UGLIES CHUCK SMOOTH (WINGSPAN)
49	49	12	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (447/HMC)
50	41	16	DA ROCKWILDER METHOD MAN/REDMAN (DEF JAM/IDJMG)
51	47	10	STROKIN' 2000 GRANDMASTER SLICE (WINGSPAN)
52	51	2	FREAKIN' IT WILL SMITH (COLUMBIA)
53	57	30	IT'S ALL ABOUT YOU (NOT ABOUT ME) TRACIE SPENCER (CAPITOL)
54	46	22	HEARTBREAKER MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
55	53	2	THE EXPRESS TALIB KWELI & HI-TEK (RAWKUS)
56	65	8	WHISPERS IN THE DARK PROFYLE (MOTOWN)
57	—	1	BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'PHUZION (447/STRAIGHT JACKET)
58	56	24	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (JIVE)
59	56	23	SOUTHERN GUL ERYKAH BADU FEAT. RAHZEL (MOTOWN)
60	61	12	FLOSS, DON, ONE HOT ONES (VACANT LOT/PRIORITY)
61	62	30	U-WAY (HOW WE DO IT) YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
62	62	56	UNPRETTY TLC (LAFACE/ARISTA)
63	48	9	Y.O.U. METHOD MAN/REDMAN (DEF JAM/IDJMG)
64	56	18	BACK THAT THANG UP JUVENILE (CASH MONEY/UNIVERSAL)
65	—	1	PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)
66	—	24	I DON'T CARE NO QUESTION (PHILADELPHIA INTERNATIONAL)
67	—	1	SHUT 'EM DOWN LL COOL J (WARNER SUNSET/ATLANTIC)
68	56	13	STILL D.R.E. DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
69	—	25	NEVER GONNA LET YOU GO FAITH EVANS (BAD BOY/ARISTA)
70	—	31	EVERYTHING IS EVERYTHING/EX-FACTOR LAURYN HILL (RUFFHOUSE/COLUMBIA)
71	55	9	GOT TO GET IT SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
72	—	12	LET ME GET IT VEGA (FREEWORLD/CAPITOL)
73	—	1	H-O-S-T-Y-L-E SCREWBALL (HYDRA/TOMMY BOY)
74	—	48	I STILL BELIEVE/PURE IMAGINATION MARIAH CAREY (COLUMBIA)
75	67	18	BLING BLING B.G. (CASH MONEY/UNIVERSAL)

◯ Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc

Billboard® TOP R&B/HIP-HOP ALBUMS™

FEBRUARY 19, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY *SoundScan*®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	93	1	**D'ANGELO** CHEEBA SOUND 48499*/VIRGIN (11.98/17.98) 2 weeks at No. 1	VOODOO	1
2	3	8	12	**DR. DRE** ▲² AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
3	2	—	2	**THE LOX** RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
4	8	3	8	**DMX** ▲² RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
				◄ Hot Shot Debut ►		
5	NEW ▶		1	**SNOOP DOGG & THA EASTSIDAZ** DOGG HOUSE 3040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
				◄ Greatest Gainer ►		
6	8	6	10	**SISQO** ▲ DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	2
7	6	1	3	**JAGGED EDGE** SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
8	7	4	6	**JAY-Z** ▲² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
9	9	5	8	**SOUNDTRACK** PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
10	5	—	2	**GUY** MCA 11059 (11.98/17.98)	III	5
11	10	7	7	**2PAC + OUTLAWZ** ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
12	13	9	19	**ANGIE STONE** ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	9
13	12	8	8	**JUVENILE** ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CDDE	1
14	11	—	2	**VARIOUS ARTISTS** HYPNOTIZE MINDS 1685*/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
15	14	11	28	**DESTINY'S CHILD** ▲² COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
16	15	12	21	**EVE** ▲ RUFF RYDERS 490491*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
17	NEW ▶		1	**YOUNG BLEED** PRIORITY 50018* (10.98/16.98)	MY OWN	17
18	17	14	25	**MARY J. BLIGE** ▲ MCA 111929* (11.98/17.98)	MARY	1
19	16	10	10	**THE NOTORIOUS B.I.G.** ▲² BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
20	18	15	14	**LIL' WAYNE** ▲ CASH MONEY 153019/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
21	19	16	20	**BRIAN MCKNIGHT** ▲² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
22	20	17	17	**SOUNDTRACK** ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
23	21	18	66	**JUVENILE** ▲² CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
24	26	30	37	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
25	22	19	7	**GDODIE MOB.** ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
26	25	24	17	**DONELL JONES** ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
27	33	31	28	**HOT BOYS** ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
28	27	22	9	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
29	NEW ▶		1	**TINA TURNER** VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
30	36	32	47	**GINUWINE** ▲ 550 MUSIC 69198*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
31	30	29	28	**MACY GRAY** ● EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	29
32	31	28	20	**METHOD MAN/REDMAN** ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
33	28	25	12	**NAS** ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
34	32	26	12	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
35	29	27	10	**Q-TIP** ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
36	34	23	13	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT DN...TDNITE	3
37	37	33	36	**BLAQUE** ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	23
38	24	21	14	**MARIAH CAREY** ▲³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
39	40	46	23	**SOUNDTRACK** ● JIVE 41686* (11.98/17.98)	THE WODD	2
40	35	20	5	**SOUNDTRACK** WARNER SUNSET ATLANTIC 83078*/AG (12.98/17.98)	ANY GIVEN SUNDAY	11
41	38	40	20	**IDEAL** NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
42	39	34	50	**EMINEM** ▲³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
43	23	13	3	**THE MADD RAPPER** CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	13
44	41	39	9	**KELIS** VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	27
45	55	53	13	**BRENT JONES AND T.P. MOBB** HOLY ROLLER 7012/MCD (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
46	42	39	16	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	15
47	43	43	64	**WHITNEY HOUSTON** ▲⁷ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
48	47	45	33	**MISSY "MISDEMEANOR" ELLIOTT** ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
49	44	38	12	**KURUPT** ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	6
50	57	61	12	**YOUNGBLOODZ** LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
51	52	46	10	**ROME** JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
57	57	58	41	**ERIC BENET** ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
53	62	50	13	**E-40** SICK WID' IT 4169/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
54	45	44	12	**MOS DEF** ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	1
55	46	36	13	**VARIOUS ARTISTS** JIVE/DEF JAM 54544G/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
56	45	41	12	**MINT CONDITION** ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	1
57	53	49	36	**JENNIFER LOPEZ** ▲² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	6
58	58	54	39	**SNOOP DOGG** ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
59	50	37	12	**WILL SMITH** ▲² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
60	56	51	13	**?** ● APG 14604*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
61	48	47	6	**TRIN-I-TEE 5:7** 8-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
62	64	42	19	**SOLE** DREAMWORKS 45011B/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	27
63	NEW ▶		1	**YUNGSTAR** STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98) HS	THROWED YOUNG PLAYA	63
64	59	59	42	**B.G.** ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
65	NEW ▶		1	**GHOSTFACE KILLAH** WU-TANG/RAZOR SHARP 69902*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	65
66	54	52	15	**CHICO DEBARGE** MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
67	65	62	46	**SILK** ▲ ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
				◄ Pacesetter ►		
68	86	79	12	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
69	60	56	15	**MASTER P** NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
70	83	83	5	**BLACK INDIAN** MAXIMUM CAPACITY 7099 (11.98/16.98) HS	GET EM PSYCHED! — THE ALBUM	54
71	61	55	13	**CHEF RAEKWON** ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMDBILARITY	2
72	67	73	42	**CASE** ● DEF SOUL 538871*/IDJMG (10.98/16.98)	PERSONAL CONVERSATION	5
73	78	82	65	**R. KELLY** ▲² JIVE 41625* (19.98/24.98)	R.	1
74	70	63	46	**LIL' TROY** ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
75	74	68	60	**DMX** ▲³ RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
76	77	64	90	**DMX** ▲³ RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
77	80	69	76	**LAURYN HILL** ▲⁴ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEOUCATION OF LAURYN HILL	1
78	81	86	63	**2PAC** ▲³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
79	68	67	3	**OUTSIDAZ** RUFFLIFE 60000*/RUFF LIFE (5.98/7.98) HS	NIGHT LIFE (EP)	67
80	73	72	50	**TLC** ▲³ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
81	84	75	67	**DRU HILL** ▲² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE ORU	2
82	RE-ENTRY		8	**KABAAL** STREET PRIDE/PRIVATE I 417090/IDJMG (10.98/16.98) HS	WALKING 1/2 DEAD	47
83	66	60	25	**PUFF DADDY** ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
84	75	71	37	**JA RULE** ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS	VENNI VETTI VECCI	1
85	97	—	2	**VARIOUS ARTISTS** POWER 23000 (11.98/16.98)	MC BREED PRESENTS THE THUGZ: VOL. 1	85
86	63	57	21	**OL' DIRTY BASTARD** ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
87	RE-ENTRY		9	**VARIOUS ARTISTS** LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	78
88	79	81	28	**BARRY WHITE** ● PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
89	82	88	71	**KIRK FRANKLIN** ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
90	71	70	9	**D.J. U-NEEK** KINGPIN 67777/THUMP (11.98/15.98)	GHETTO STREET PHARMACIST VOLUME 1	63
91	94	78	33	**K-CI & JOJO** ▲ MCA 111937* (10.98/17.98)	IT'S REAL	2
92	72	66	26	**MOBB DEEP** ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
93	92	90	20	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
94	89	77	42	**VARIOUS ARTISTS** ▲ RUFF RYDERS 490318*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
95	95	97	5	**MEL WAITERS** WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS	91
96	88	85	65	**112** ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
97	NEW ▶		3	**VARIOUS ARTISTS** THE RIGHT STUFF 23523 (10.98/16.98)	THE GREATEST SLOW JAMS	97
98	69	—	8	**PROJECT PLAYAZ** MO CHEDA 2823/WARLOCK (10.98/16.98) HS	TIL WE DIE	69
99	RE-ENTRY		16	**WARREN G** ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	6
100	RE-ENTRY		33	**PASTOR TROY** MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

GOING FOR 'COMMON' DENOMINATOR

(Continued from page 25)

lectibles."

At this point, MCA hasn't released a commercial single. To help build momentum prior to the album's release, a white label 12-inch version of the track "Dooinit" was serviced to mix shows and club DJs last November, followed in January by a 12-inch version of another cut, "The 6th Sense."

Retail outlets have already received requests for the album. "It's definitely anticipated," says Eclipse, buyer for Fat Beats in New York. I have kids in here every day asking about the album. Common's albums seem to mature every time out. He provides a good balance between mainstream and the underground."

Sway, a host of the syndicated radio program "The Wake-Up Show," says, "We've received requests from Canada, Japan, and Puerto Rico. He provides a conscious approach but at the same time is lyrical enough to compete with any rapper."

"Like Water For Chocolate" will hit the U.K., Canada, France, Holland, Germany, and Sweden on March 28. Two weeks later the album will be released in Japan. Common, who's managed and booked by Derek Dudley of New York and Chicago-based Madame Xenobia Music Management, hopes to begin an international promotional tour in April. The tour will also feature his live band, A Black Girl Named Becky.



The Age Of Aquarius. Songstress Natalie Cole and songwriter Denise Rich recently celebrated their January birthdays at New York's Centro-Fly. Taking a party break, from left, are Cole, singers Jennifer Holliday and Luther Vandross, Elektra chairman/CEO Sylvia Rhone, and Rich.

Pioneer Moroder Still Invigorates

HAPPENING ALL OVER AGAIN: Along with a handful of other European producers in the mid-'70s, **Giorgio Moroder** was instrumental in shaping disco's soundtrack. Along the way, many artists benefited from his syncopated synth-driven vision, including **Berlin, Blondie, David Bowie, Irene Cara, Heaven 17, Philip Oakey, Janis Ian, Roberta Kelly, Angel, Suzi Lane, Melissa Manchester, Kenny Loggins, Olivia Newton-John, Sparks,** and, of course, **Donna Summer.**

As a solo artist, Moroder released several albums, including "Knights In White Satin," "From Here To Eternity," and "E=MC2." There was also his side project, **The Munich Machine,** responsible for classic recordings like "Get On The Funk Train." And don't dare forget his musical scores for films like "Foxes," "American Gigolo," "Flashdance," "Cat People," and "Midnight Express."

Dance TRAX

by Michael Paoletta

Throughout, Moroder was pioneering a sound that, until the mid-'90s, was without a name. Yes, Moroder was making trance music years before it became the flavor du jour of the global club community.

His 1977 collaboration with Donna Summer "I Feel Love" was light years ahead of its time; it remains a dancefloor favorite, as well as a constant source of inspiration for many contemporary electronic-hued producers, artists, and DJs.

In fact, several of today's beatwise mavericks have been called upon to re-tweak classic tracks from Moroder's catalog. Late last year, Caus-N'ff-ct Records Germany issued two singles: "Reach Out," remixed by **7th District** (aka **Lorenzo Al Dino** and **Sergio Flores**), and "I Wanna Rock You," restructured by both **Vietor Simonelli** and **Farley "Jackmaster" Funk.**

Last month, New York-based R-Senal Records released a double-A-sided single: "Evolution" and "The Chase," as seen through the eyes and ears of **Roger Sanchez** and **Junior Sanchez,** respectively.

And on Feb. 8, Logic Records issued its version of "The Chase," with reinterpretations by **Todd Terry, Jam & Spoon,** and **Paul Oakenfold;** the aforementioned Sanchez mix is also included.

Moroder says that Logic Germany approached him about one year ago. "They wanted to remix a lot of my stuff," he told Dance Trax. "There are about 30 remixes that were done. Of the remixes I've heard, I like about 90% of them.

"Sometimes remixers change too much," continues Moroder, who was born in northern Italy and resides in Los Angeles. "Like if the original version of a song has too many chords, a remixer may just pick one and use it throughout the mix."

While Moroder doesn't necessarily think he was musically ahead of his time, he does believe he was courageous.

Explains Moroder, "When I listen back to some of my songs, like 'From Here To Eternity,' for example, I think, 'How did I do that?' I had so many synth lines going on in that one song. It was very complex."

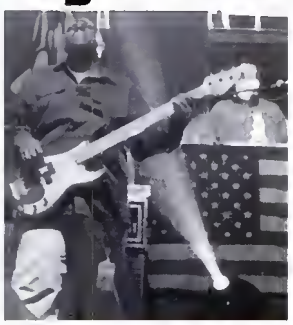
These days, the three-time Grammy-winning Moroder admits that he doesn't listen to "too much music." Instead, he devotes his time to creating computer-generated art. He says his work has been shown at galleries in Italy, Germany, and England.

SO EXCITED: Happiness is just around the bend. On Feb. 22, Maverick/Warner Bros. will finally issue **William Orbit's** greatly anticipated solo debut album, "Pieces In A Modern Style." Released Jan. 17 via WEA in the U.K., the 11-track classical collection debuted at a very respectable No. 2 on the national CIN chart.

The U.S. version of the album will differ slightly from its U.K. counterpart, in that it will include a bonus disc containing two trance-inflected dance remixes (the **Ferry Corsten** and ATB versions) of **Samuel Barber's** "Adagio For Strings," which was the set's first single in the U.K.

On Jan. 17, Maverick mailed a promo-only 12-inch to club DJs. This week, "Adagio For Strings" climbs

(Continued on next page)



Flyin' High. Throughout the '90s, Michaal Bradford kept busy honing his skills as a daft producer, remixar, programmer, musician, and songwriter. Along the way, he collaborated with a diverse lineup of acts, including Madonna, Spica Girls, Pura Sugar, Kid Rock, Da Hool, Terence Trent D'Arby, and Mankind Liberation Front, among others. Today, Bradford, recording under tha guise of Chunky Styla, is enjoying much underground club success with the King Street Sounds single "Expansions," a house-rooted remaka of tha Lonnie Liston Smith classic. Bradford is shown playing bass for Kid Rock at a New Year's Eve concert in Detroit.

The Dance Trax HOT PLATE

- **Mary J. Blige,** "Deep Inside" (Barclay/MCA France single). This **Kojak** remix is just what underground DJs have been secretly pining for. Hand claps, a rubbery bassline, Afro-Cuban percussion, zigzagging keyboards, and *that* voice make this the only essential "Deep Inside" mix.
- **Ananda Project,** "Cascades Of Colour" (King Street Sounds single). While this track has been remixed numerous times in the past, nothing equals these beautifully deep restructurings courtesy of **Everything But The Girl's Ben Watt.** Just lovely.
- **Taana Gardner,** "Work That Body" (West End single). Culled from the forthcoming album "Taana Gardner: Anthology Of A Diva (The Classics And More)," this 21-year-old classic has been revisited by **Angel Moraes.** The end result? *Almost* as good as the original, which, quite frankly, is very close to perfection.
- **CZR Featuring Delano,** "I Want You" (Subliminal single). New Jersey-based Subliminal remains firmly on track with this slab of filtered disco house, which is only enhanced by the full-on vocal delivery of Delano. In stores March 7.
- **Big Time Charlie,** "Mr. Devil" (Inferno U.K. single). As a follow-up to 1999's **Ecstasy, Passion & Pain**-sampled "On The Run," Charlie returns with "Mr. Devil," which features a reconstructed sample of **Chie's** "My Forbidden Lover." **Olav Basoski's** remix is a filtered delight!
- **Benji Candelario With Arnold Jarvis,** "Learn To Give" (Hysteria U.K. single). Currently available only as a promo-only 12-inch—a commercial release is forthcoming—"Learn To Give" is being heavily supported by club jocks who favor soul-drenched songs.
- **Swayzak,** "Doobie"/"Floyd" (Swayzak Recordings U.K. single). This London-based duo truly understands the vibology of **Larry Heard.** For proof, look no further than this limited-edition 12-inch.

Billboard HOT Dance Breakouts

FEBRUARY 19, 2000

CLUB PLAY

1. **AMERICAN PIE** MADONNA MAVERICK
2. **KING OF MY CASTLE** WAMDUE PROJECT STRICTLY RHYTHM
3. **IT FEELS SO GOOD** SONIQUE FARM CLUB
4. **DESERT ROSE** STING A&M
5. **SECTIONS** IRS PLAYLAND

MAXI-SINGLES SALES

1. **MUST BE THE MUSIC** JOEY NEGRO FEAT. TAKA BOOM SUBLIMINAL
2. **SHACKLES (PRAISE YOU)** MARY MARY C2
3. **5PRUNG** NU FLAVOR REPRISE
4. **I BELIEVE** JAMESTOWN RADIKAL
5. **THE COLLECTION PLATE** GARDEN DELITES MISSION

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Spring Heel Jack Drops 5th Set

BY JULIE TARASKA

NEW YORK—The Björk of drum'n'bass, Spring Heel Jack, can't be filed under any one rubric. After all, the duo and its music are a mass of contradictions.

Spring Heel Jack is a danee act that writes classical compositions. Unlike Goldie, LTJ Bukem, and Roni Size, the pair doesn't represent a particular record imprint or signature sound. In the song department, Spring Heel Jack reconciles polarities, balancing delieacy and ultra-aggression, improvisation and structure, sensuality and eerebration—often within the space of a single track.

On "Treader," the London-based group's fifth album, members John Coxon and Ashley Wales once again reinvent drum'n'bass. Using the genre's frenetic rhythms as a platform, the two make seamless forays into free jazz, dub, and modern classieal music.



SPRING HEEL JACK

On March 21, Thirsty Ear Reordings will issue the set in North America. Licensed from Tugboat Records, the label to which the aet is signed, "Treader" was released in the U.K. last May.

The U.S. version of "Treader" features two bonus tracks, "My Favorite Things" and "Climb Ev'ry Mountain." The tracks, radical reconstructions of Rodgers and Hammerstein classics, originally appeared on the band's "Sound Of Music" EP.

The unusual covers hint at the act's broad musical vocabulary.

Coxon, who began his career as a producer for pop singer Betty Boo and rock iconoelast Marc Almond, also serves as a guitarist and collaborator for psychedelie act Spiritualized.

Wales, a one-time hardeore raver, is a jazz aficionado with an encyclopedie knowledge of modern music.

Active DJs, the two have remixed tracks by post-rockers Tortoise, erossover favorites Everything But The Girl, and mutant trumpeter Ben Neill; they have collaborated with Beat godfather William Burroughs and downtown New York hipsters Sonie Youth.

"Treader" reflects such experimentations. Lead song "Isaac" is a study of tension, rhythms stretching then recoiling over sharp piano notes. A series of melodic chimes propels the beat-less title track, fostering a sense of calm that is shattered midway by a compressed, distorted guitar chord.

The group's traeks are published by Island Music/Redemption Songs.

With such fiercely original music, Wales and Coxon "earve a plaee out for themselves," says Peter Gordon, president of Thirsty Ear. "They challenge the imagination. If you get involved, the rewards are great."

To ensure fans take the time to digest "Treader," Thirsty Ear will not put the band in "an electronica ghetto," according to Gordon.

"Sure, we'll take them to electronic music stations, but also to modern rock, specialty shows—as many radio formats as possible," he says.

The idea is to market the album as a eoncept, rather than a collection of tracks. Although no commercial single is planned, promotional 12-inch singles will he servieed to eluh/specialty DJs.

Managed by Geoff Travis of London-based Rough Trade Management, the band—booked by Sam Kirby of New York-based Evolution Talent Agency and Chris Hearn of London-based MPI for North America and all other territories, respectively—is scheduling an international DJ tour.

As for future plans, the act has finished reeording its sixth, as-yet-untitled, set, which it estimates will be released in the U.K. in late spring. The disc contains a eollaboration with jazz saxophonist John Surman, a longtime hero of Wales'.

The hand has also recorded four songs with American indie rockers Low; the tracks are the breakbeat group's first songs to contain vocals.

Additionally, Spring Heel Jack is empiling a retrospective of its collaborations, as well as working on an EP tentatively titled "Musie For Aeroplanes."

According to Coxon, the impetus for the latter was a recent trip to Barcelona, Spain, where the inflight musie was so horrendous that the duo decided to take matters into their own hands.

Lastly, Coxon is writing music for Spiritualized's forthcoming album, while he and Wales are collaborating with Farook Shamsher, of Anglo-Indo act Joi, on Joi's next album.

For those dizzied by Spring Heel Jack's zigzagging affinities, Coxon puts everything into perspective. "For me," he says, "suecessful music has some effeet on the people who listen to it. It causes a reaction, good or bad. It's not about genres."

Billboard® HOT DANCE MUSIC™

FEBRUARY 19, 2000

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	3	4	5	**I LEARNED FROM THE BEST** ARISTA PROMO † 1 week at No. 1	WHITNEY HOUSTON
2	2	2	10	**I'M OUTTA LOVE** DAYLIGHT PROMO/EPIC †	ANASTACIA
3	1	3	7	**TEMPERAMENTAL** ATLANTIC PROMO	EVERYTHING BUT THE GIRL
4	7	12	9	**HORNY HORNS** GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
5	13	23	5	**STOP PLAYING WITH MY MIND** STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
6	17	28	4	**SSST...(LISTEN)** NERVOUS 20406	JONAH
7	14	20	5	**UP IN FLAMES** C2 PROMO/COLUMBIA †	SATOSHI TOMIIE
8	5	1	10	**TAKE A PICTURE** F-111 44788/REPRISE †	FILTER
9	6	7	9	**BLUE (DA BA DEE)** REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
10	4	6	11	**RHYTHM DIVINE** INTERSCOPE 497226 †	ENRIQUE IGLESIAS
11	12	15	9	**AL-NAAFYISH (THE SOUL)-Y2K MIXES** CUTTING 445	HASHIM
12	15	18	7	**I SEE YOU BABY** JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
13	9	5	13	**THAT SOUND** STRICTLY RHYTHM 12576 †	MICHAEL MOOG
14	20	27	5	**PLANET LOVE** JELLYBEAN 2578	TAYLOR DAYNE
15	8	11	10	**(I) GET LOST** REPRISE 44783 †	ERIC CLAPTON
16	10	8	11	**DON'T STOP** FRESKANOVA 219/MAMMOTH †	FREESTYLERS
17	24	38	4	**WHEN THE HEARTACHE IS OVER** VIRGIN PROMO †	TINA TURNER
18	19	21	7	**I BELIEVE IN LOVE** IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
19	33	—	2	**THE CHASE** LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
20	22	26	6	**DAMMIT JANET** GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
21	23	34	5	**YOU'RE WHERE I BELONG** MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
22	16	9	13	**TAKE ME LOVE ME (SQUEEZE ME BABY)** GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
23	30	42	3	**THERE YOU GO** LAFACE PROMO/ARISTA †	PINK
24	18	13	12	**VOID (I NEED YOU)** TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
25	26	31	5	**STOP THE ROCK** 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
26	29	39	4	**MOVE YOUR BODY** JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
27	21	14	12	**LISTEN TO THE PEOPLE** VITAL 2000	SMALL VOICES CALLING FEATURING MARTHA WASH
28	11	10	12	**ABOVE THE CLOUDS** TOMMY BOY 2053	AMBER
29	39	47	3	**LOVE WILL FIND YOU (LLEGAR A TI)** SONY DISCOS PROMO †	JACI VELASQUEZ
30	38	46	3	**BARBER'S ADAGIO FOR STRINGS** MAVERICK PROMO/WARNER BROS	WILLIAM ORBIT
31	35	40	4	**ALRIGHT** TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
				Power Pick	
32	47	—	2	**JUMP FOR JOI (THE MILLINEUM MIXES)** NERVOUS 20417	JOI CARDWELL
33	27	32	6	**MAKE SOME NOISE** JELLYBEAN 2575	MIKE SKI
34	44	—	2	**THINK IT OVER** JELLYBEAN 2556	JENNIFER HOLLIDAY
35	43	—	2	**HERE I AM** DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
36	31	30	9	**MOVE YOUR BODY** WAAKO 1291	OSIO
37	50	—	2	**WHAT A GIRL WANTS** RCA PROMO †	CHRISTINA AGUILERA
38	41	44	1	**YOU WON'T SEE ME CRY** RISK 017/PLASTIK	MARKUS SCHULZ
39	49	—	1	**LET NO MAN PUT ASUNDER** MCA PROMO	MARY J. BLIGE
40	34	33	7	**CAN'T HELP IT** TWISTED PROMO/MCA	FUNKY GREEN DOGS
				Hot Shot Debut	
41	NEW▶		1	**THE RETURN OF NOTHING** BLUEPLATE 005	SANDSTORM
42	NEW▶		1	**RAINBOW COUNTRY** EDEL AMERICA PROMO	BOB MARLEY VS. FUNKSTAR DE LUXE
43	NEW▶		1	**TAKE MY SOUL** JELLYBEAN 2567	PLASMIC HONEY
44	40	35	10	**DEEP IN U** JELLYBEAT 2571	AL E MOOD
45	25	14	11	**NEVER DANCE** ATLANTIC 84633	LINDA EDER
46	NEW▶		1	**IF YOU WANNA DANCE** HOLLYWOOD 164034	NOBODY'S ANGEL
47	NEW▶		1	**COMMUNICATION (SOMEBODY ANSWER THE PHONE)** TOMMY BOY SILVER LABEL 2053/TOMMY BOY	MARIO PUI
48	NEW▶		1	**LA LA LA** MOONSHINE 88467	THE FRESHMAKA
49	NEW▶		1	**TROUBLE WITH BOYS** REPRISE PROMO	LORETA
50	46	45	6	**HE'S ALL I WANT** V2 97061	ANGELMOON

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/Greatest Gainer	
1	2	49	3	**MARIA MARIA** (T) (X) ARISTA 13774 † 1 week at No. 1	SANTANA FEATURING THE PRODUCT G&B
2	1	1	39	**SEXUAL (LI DA DI)** (T) (X) TOMMY BOY 381 †	AMBER
3	3	2	3	**SHAKE YOUR BON-BON** (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
4	4	4	9	**ABOVE THE CLOUDS** (T) (X) TOMMY BOY 2053	AMBER
5	5	3	4	**TAKE A PICTURE** (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
6	6	5	3	**PUSH IT** (T) (X) WARNER BROS. 44782 †	STATIC-X
7	7	7	21	**I NEED TO KNOW** (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
8	8	9	15	**ALL OR NOTHING/DOV'E L'AMORE** (T) (X) WARNER BROS. 44774 †	CHER
9	12	10	65	**BELIEVE** (T) (X) WARNER BROS. 44576 †	CHER
10	10	8	13	**NEW YORK CITY BOY** (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
11	11	16	9	**GET IT ON TONITE** (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
12	13	12	30	**BOOM, BOOM, BOOM, BOOM!!** (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
13	9	13	16	**SUN IS SHINING** (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
14	14	15	76	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
15	17	17	10	**SUN IS SHINING (THE REMIXES)** (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
16	15	11	11	**THE GREATEST ROMANCE EVER SOLO** (T) (X) NPG 13749/ARISTA †	✝
17	18	18	89	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
18	16	14	10	**HE'S ALL I WANT** (T) (X) V2 97061	ANGELMOON
19	21	20	53	**BLUE MONDAY** (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
20	27	28	4	**LOVER** (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
21	31	29	86	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC †	JAYDEE
22	20	6	5	**I SEE YOU BABY** (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
23	19	22	3	**SSST...(LISTEN)** (T) (X) NERVOUS 20406	JONAH
24	23	21	26	**9PM (TILL I COME)** (T) (X) RADIKAL 99004 †	ATB
25	28	26	9	**BLUE (DA BA DEE)** (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
26	25	24	32	**I WILL GO WITH YOU (CON TE PARTIRO)** (T) (X) EPIC 79202 †	DONNA SUMMER
27	26	27	72	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STARDUST
28	22	25	8	**MAMBO ITALIANO** (X) JELLYBEAN 2576	WISEGUY ORCHESTRA
29	24	23	15	**POKEMON THEME** (X) ROBBINS 72038	POKEMON THEME
30	33	—	8	**I DO BOTH JAY & JANE** (T) (X) AUREUS 431/WARLOCK	LA RISSA
31	29	30	17	**ALL IS FULL OF LOVE** (X) ELEKTRA 63723/EEG †	BJORK
32	34	—	2	**IT FEELS SO GOOD** (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
33	36	32	94	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
34	44	38	30	**BODYROCK** (T) (X) V2 27595 †	MOBY
35	32	33	40	**STRONG ENOUGH** (T) (X) WARNER BROS. 44644 †	CHER
36	39	35	9	**ANOTHER WAY/AVENUE** (T) (X) MUTE 9098 †	PAUL VAN DYK
37	30	19	24	**MY LOVE IS YOUR LOVE** (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
38	37	44	17	**WAITING FOR TONIGHT** (T) WORK 79292/550-WORK †	JENNIFER LOPEZ
39	42	41	41	**IT'S OVER NOW** (T) (X) ARISTA 13656 †	DEBORAH COX
40	35	36	22	**SITUATION/DON'T GO (1999 MIXES)** (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
41	41	37	21	**HEARTBREAKER** (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
42	50	—	2	**ROOTS MANUVA DUSTED** (T) (X) HIGHER GROUND/COLUMBIA 79335/CRG †	LEFTFIELD
43	RE-ENTRY		25	**STOMP TO MY BEAT** (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
44	48	42	21	**FIVE FATHOMS (LOVE MORE)** (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
45	43	39	53	**I STILL BELIEVE** (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
46	RE-ENTRY		45	**NOTHING REALLY MATTERS** (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
47	RE-ENTRY		14	**GOT THE GROOVE** (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
48	48	31	3	**COMMUNICATION (SOMEBODY ANSWER THE PHONE)** (T) (X) TOMMY BOY SILVER LABEL 2063/TOMMY BOY †	MARIO PUI
49	42	45	29	**WINDOWLICKER** (X) WARP 35007/SIRE †	APHEX TWIN
50	45	46	28	**RED ALERT** (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX

◯ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

eight spots to No. 30 on Billboard's Hot Dance Music/Club Play chart.

On "Pieces In A Modern Style," the Grammy-winning Orbit reinterpreted 11 pieces of classical music, ranging from **Ludwig van Beethoven's** "Triple Concerto" and **Antonio Vivaldi's** "L'Inverno" to **Erik Satie's** "Ogives Number 1" and **John Cage's** "In A Landscape."

Without question, the visionary Orbit, who previously recorded under the guise of **Strange Cargo** and **Bass-O-Matic**—and who is currently nominated for a Grammy for "Beautiful Stranger," which he co-wrote/co-produced with **Madonna**—has created an electronic epic that will introduce classical music to a whole new audience.

SPEAKING OF Lady **Madonna**, Maverick/Warner Bros. delivered a promotional 12-inch of the singer's take on the 1971 **Don McLean** classic "American Pie" to club DJs the week of Jan. 31 (no commercial release date is currently scheduled). Remixers on board include **Richard "Humpty" Vission** and **Victor Calderone**.

In a style very reminiscent of his remix of **Bette Midler's** "I'm Beautiful," the tribal-happy Calderone has left the bulk of Madonna's sublime Beat-like vocal delivery on the editing-room floor. Sadly, the same is true for Vission's main club mix.

Fortunately, Vission also did a radio edit (4:26) that seamlessly intertwines rugged house beats, wiggly synth patterns, an electro breakdown, and *the vocals*. Guess what? It totally works.

Produced by the singer and **Orbit**, and culled from "The Next Best Thing" soundtrack (Maverick), Madonna's original version of "American Pie" is a jangly slice of electronic pop that is equal parts **Air** and **Erasure**—with backing vocals from actor **Rupert Everett**. It's rather infectious in that '80s kind of way.

Scheduled to street Feb. 22, "The Next Best Thing" soundtrack is a clubber's dream, with tracks by **Groove Armada** ("If Everybody Looked The Same"), **Moby** ("Why Does My Heart Feel So Bad?"), **Beth Orton** ("Stars All Seem To Weep"), and a second Madonna track ("Time Stood Still").

Also included are **Olive** (a cover of **10cc's** "I'm Not In Love"), now signed to Maverick—expect an album later this year; **Christina Aguilera** ("Don't Make Me Love You," a new track); and U.K. artist **Mandalay** ("This Life"), who sounds like a young Madonna—and from whom we hope to hear more in the future.



School Days. Several Nashville recording artists joined with the National Academy of Recording Arts and Sciences' Nashville chapter for the 2000 "Grammy In The Schools" program. Shown, from left, are Nashville chapter senior executive director Nancy Shapiro; Jason Sellers; Shedaisy members Kassidy, Kelsi, and Kristyn Osborn; Phil Vassar; and Nashville chapter president Garth Fundis.

Wilkinsons Stretch Out On 2nd Set

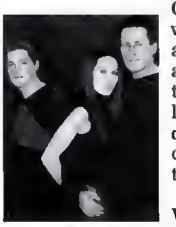
Trio Expands Musically, Lyrically On Giant's 'Here And Now'

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of their 1998 debut album, "Nothing But Love," the Wilkinsons shot to No. 3 on Billboard's Hot Country Singles & Tracks chart with the project's first single, "26 Cents," making them one of the country format's hottest breakthrough acts. Now with the April 4 release of their Giant Records sophomore album, "Here And Now," father Steve Wilkinson and offspring Amanda and Tyler deliver a more musically adventurous and lyrically mature collection of songs.

"They've progressed to the next step," says Giant VP/GM John Burns. "Amanda is 18 now, and Tyler is almost 16. They are just far more mature than they were on the last album. On this album, Tyler has lead vocals on five of the songs, where on the last album he only had three. And Amanda is one of the finest singers in this business, and vocally she stretches on this album. We think we have six or seven singles on this album."

Steve Wilkinson says the new release better represents the group's musical direction. "I'm probably more proud of the second album than I am the first one," says Wilkinson. "With the first album we were inexperienced at being in a studio situation, and we were maybe a little hesitant at expressing our opinions about things—vocal arrangements and, to a certain degree, song selection as well. This time I think we're a little more forward about voicing our opinions."



THE WILKINSONS

Daughter Amanda agrees. "A little part of us on the first album wanted to do more," she acknowledges. "We wanted to go a little bit further, but when you're doing your first album, and you really haven't been in a situation like that, you feel a little self-conscious about stepping out and trying new things."

Steve says both Tyler's and Amanda's voices have matured, but the difference is more discernible with Tyler. "She's obviously got great control of her instrument," he says. "With Tyler, it was pretty dramatic because of him going through puberty. With his songs on the first album, it was a struggle to get it happening for him. This time, he's still very much a teenager. He's 15 and full of fun in the studio, but Russ Zavitson, one of the producers [along with Doug Johnson and Tony Haselden], said, 'It's like Roger Rabbit is in the studio, and Frank Sinatra steps up to the microphone.' "

"I heard Dad mention the big 'P' word—puberty," says Tyler Wilkinson. "When we were doing the first album, it was totally hard for me because I was going through the whole vocal change thing, and it was hard to do the album because I was squeaking a lot. On the new album, it was easier . . . and being out on the road helps your voice a lot."

Steve says the group has been trying out new songs on the road and is getting positive response. Steve cowrote six of the album's 11 songs. Tyler and Amanda contribute one each. "Because Amanda and Tyler are two years older than when we did the first album, we were looking for songs that were a little more mature lyrically," says Steve. "And I think a number of the songs reflect that. '1999' reflects it, and Tyler sings one that Charlie Craig and Rob Crosby wrote called 'Don't Look At Me Like That' . . . It's a little more mature."

Amanda says she had been wanting to record "1999" since her father wrote it a few years ago. "It was originally called '1989,' and at that time I would have been around 7," she says. "I couldn't really sing a song about 1989 since I was born in 1982, but I really wanted to sing it, and the producers loved it."

Musically, the Wilkinsons incorporate some different instruments on "Here And Now," with sitar on "The Only Rose" and tuba on the Beatlesque cut "Hypothetically."

The project's first single, "Jimmy's Got A Girlfriend," is currently No. 45 on Billboard's Hot Country Singles & Tracks chart. Burns says Giant issued the single with a different look to attract attention. "We sent a shaped CD to radio in the form of the Wilkinsons logo, which Amanda designed. The video is now on CMT in Hot Shot rotation."

Bob Richards, PD at WFMS Indianapolis, recently added the single and says he's looking forward to hearing the entire album. "I love their sound," he says. "I just love the music. I'm a huge fan."

Burns says the label is looking to draw attention at retail with a versatile piece of point-of-purchase material. "It's a combination of a 1-by-1 bin card/countertop card," he says. "It can be used on tour. It's like a whole combination kind of piece that can be used selectively. It's really a cool piece."

Burns says 15- and 30-second TV spots are planned nationally. "We've also got radio commercials to support this," he says. "The week of release, they'll do in-store acoustic performances in stores in L.A., Denver, Minneapolis, and Atlanta—all tied in with retail and radio."

Burns says exposure is planned in teen-oriented publications to capitalize on the act's youthful appeal. There will also be contests on the Giant Web site as well as the Wilkinsons' Web site.

"The album is an enhanced CD," says Burns. "It has behind-the-scenes [footage] of the making of the 'Jimmy's Got A Girlfriend' video, and it has clips from their three previous videos—'26 Cents,' 'Fly,' and 'Boy, Oh Boy.' It will have a bio and a screen saver. We are leaving no stone unturned on this release."

The Wilkinsons are managed by Fitzgerald-Hartley and booked by William Morris. Steve has a co-publishing deal with Canada's Golden Phoenix Music. Tyler and Amanda are signed to Nashville-based Song Planet.

Isaacs Makes A Stunning Solo Debut; 'Opry Star Spotlight' Back On The Air

ONE OF THE YEAR'S BEST: One of the purest voices in all of popular music is poised to make the transition from bluegrass to mainstream country.



ISAACS

Sonya Isaacs has been well-known to bluegrass fans for years as a member of the melodic **Isaacs Family**. Fellow bluegrass graduate **Vince Gill** produced her self-titled Lyric Street album, which is due May 9. Guest artists range from **Dolly Parton** to **Chely Wright** and **Steve Wariner**, but the real star here is Isaacs.

The first single, the sensuously rocking "Baby, I've Forgotten How You Feel," was written by Isaacs and is one of those spine-tingling country burners we hear too few of these days. It's an adult love song, something that country music has forgotten the feeling of.

The entire album has that air of maturity. Isaacs writes with grace and depth and sings with deceptively easy authority, genuine emotion, and total conviction. There's been an unbroken line of great women country artists who are that gifted, from **Patsy Cline** and **Tammy Wynette** to Dolly Parton, **Loretta Lynn, Trisha Yearwood**, and **Patty Loveless**. Sonya Isaacs is clearly the next in that line.

Nashville Scene™

by Chet Flippo



ON THE ROW: **Sammy Kershaw** and Mercury Nashville amicably part ways after eight albums over the past 10 years. Kershaw hints that his next ambition is to run for governor of his home state of Louisiana.

Scott Hendricks will be inducted into the Oklahoma State University Alumni Assn. Hall of Fame on Feb. 25. The Virgin Nashville president/CEO graduated from the school in 1978.

Gator Michaels becomes national field promotion director for Dreamcatcher Records. He was most recently GM of Nashville-based Young-Olsen & Associates.

Tom Long is named VP of publishing at Nashville-based ALV Music.

The second Nashville Screenwriters Conference, scheduled for May 19-21 at the Hermitage Hotel, will again feature a panel on music in the movies. Last year's music session was well-attended by local songwriters. Conference advisory board members include **Peter Frampton** and **Tony Brown**.

Mercury Nashville artist **Mark Wills** will host the first Price Oil Plainsmen Celebrity golf tourney and concert April 10-11 at Auburn University in Auburn, Ala. The event benefits the American Heart Assn. of Auburn.

PICKIN' ON BLUEGRASS: **IIIrd Tyme Out** was the overall big winner with six trophies at the Society for the Preservation of Bluegrass Music of America awards show held Feb. 6 here. The band's honors included vocal group of the year and album of the year for "Live At The Mac" on Rounder Records.

The Del McCoury Band was named instrumental group of the year, and **the Lonesome River Band** was named overall bluegrass band. Vocalist honors went to **Rhonda Vincent** (contemporary female), **Lynn Morris** (traditional female), **James King** (traditional male), and **Russell Moore** (contemporary male). **Jeff Weaver** was named entertainer of the year

WSM-AM Nashville was named bluegrass station of the year, and station DJ **Eddie Stubbs** was cited as bluegrass DJ of the year.

ON THE AIR: WSM-AM itself continues to change and is now returning to the overnight country programming that it pioneered in the 1950s. "Opry Star Spotlight," which WSM made famous in the 1950s with DJs **Eddie Hill, T. Tommy Cutrer**, and **Ralph Emery**, returns with its all-night format of in-studio artist guests, artist information, news about country music and the Grand Ole Opry, and a mix of country music past and present. Current WSM announcer **Matthew Gillian** will host the show from the WSM studio in the Opryland Hotel. WSM-AM PD **John Malone** notes that the show's famed "open door" studio policy will add a "free-for-all" quality to "Opry Star Spotlight."

Billboard® HOT COUNTRY SINGLES & TRACKS™

FEBRUARY 19, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	24	**CDWBDY TAKE ME AWAY** 3 weeks at No. 1 B.CHANCEY,P.WORLEY,J.M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
2	2	3	22	**MY BEST FRIEND** B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	2
3	5	7	16	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY 56253D †	3
4	6	5	23	**SMILE** D.HUFF (L.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	4
5	3	2	20	**BREATHE** B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS 16884/WRN †	1
6	4	4	23	**WHAT DO YDU SAY** D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
7	9	10	8	**THE BEST DAY** T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	7
8	10	11	14	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	8
9	11	12	16	**LESSONS LEARNED** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	9
10	12	13	14	**LOVE'S THE ONLY HOUSE** M.MURPHEY,D.PORWORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA 65933 †	10
11	15	17	18	**BECAUSE YDU LOVE ME** T.MCGRAW,B.GALLIMORE,J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	11
12	13	14	25	**THIS WDMAN NEEDS** D.HUFF,K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	12
13	14	15	22	**PUT YDUR HAND IN MINE** B.J.WALKER JR. (S.EWING,J.W.BARBER)	TRACY BYRD (V) RCA 65907	11
14	8	9	25	**HE DIDN'T HAVE TD BE** F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
15	7	6	25	**BIG DEAL** W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	6
16	17	16	28	**SMOKE RINGS IN THE DARK** T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	12
				◄ AIRPOWER ►		
17	22	30	8	**DO WHAT YDU GDTTA DO** A.REYNOLDS (P.LYNN)	GARTH BROOKS CAPITOL ALBUM CUT	17
18	27	38	6	**BEEN THERE** C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966	18
19	23	26	20	**IT WAS** T.BROWN,B.CANNON,N.WILSON (C.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	19
20	25	28	17	**CARLENE** B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	20
21	19	21	30	**I LOVE YOU** M.MURPHEY,D.PORWORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
22	21	20	35	**SOMETHING LIKE THAT** B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
23	26	29	14	**DADDY WDN'T SELL THE FARM** J.SCAIFE (S.FOX,R.BRANDA)	MDNTGOMERY GENTRY COLUMBIA ALBUM CUT †	23
24	20	18	25	**WHEN I SAID I DO** C.BLACK (C.BLACK)	CLINT BLACK (V) RCA 65897 †	1
25	16	8	20	**PDP A TDP** K.STEGALL,N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	6
26	24	27	19	**SMALL STUFF** D.COOK,ALABAMA,M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA (V) RCA 65935	24
27	30	36	8	**SHE'S MORE** D.MALLOY,J.G.SMITH (L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	27
28	31	34	11	**UNBREAKABLE HEART** B.GALLIMORE (B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	28
29	33	35	47	**BUY ME A ROSE** KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN K.ROGERS,B.MAHER,I.MCKELL (J.FUNK,E.HICKEN,LOOPER)	DREAMCATCHER ALBUM CUT †	29
30	32	39	6	**REAL LIVE WOMAN** G.FUNDIS,T.YEARWOOD (B.COYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	30
31	34	35	6	**ROCK THIS COUNTRY!** R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	31
32	29	35	39	**DON'T MAKE ME BEG** W.C.RIMES (F.ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	29
33	35	37	15	**CAN'T NOBODY LOVE YOU (LIKE I DO)** J.STROUD (D.GIBSON,C.MAYFIELD)	WYNONNA (C) (D) (V) CURB 172141/MERCURY	32
34	35	34	4	**LET'S MAKE SURE WE KISS GOODBYE** T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	34
35	40	47	6	**WHAT I NEED TO DO** B.CANNON,N.WILSON (B.LUTHER,T.DAMPHIER)	KENNY CHESNEY (V) BNA 65964	35
36	37	71	6	**ANDTHER NINE MINUTES** R.E.ORRALL,J.LEO (T.DOUGLAS,B.CRAIN,T.BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	35
37	35	37	39	**ME AND MAXINE** K.STEGALL (G.BRADBERRY,M.LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
38	39	40	71	**THE FUN DF YOUR LDVE** R.BYRNE (A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	28	22	19	**BEER THIRTY** B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188 †	19
40	42	46	5	**ND MERCY** J.SCAIFE (D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNDON (D) EPIC 79345 †	40
41	41	42	13	**WHAT I NEED** S.HENDRICKS (M.GREEN)	JULIE RILVES VIRGIN ALBUM CUT †	41
42	44	52	7	**THE WAY YDU LDVE ME** B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	42
43	47	53	3	**COULDN'T LAST A MOMENT** D.HUFF,C.RAYE (D.WELLS,J.STEELE)	COLLIN RAYE EPIC ALBUM CUT †	43
44	46	54	7	**JUST BECAUSE SHE LIVES THERE** J.TAYLOR (D.DODSON,B.LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	44
45	43	50	6	**JIMMY'S GOT A GIRLFRIEND** D.JOHNSON,R.ZAVITSON,T.HASELDEN (A.SMITH,R.HARBIN,R.MCDONALD)	THE WILKINSONS GIANT ALBUM CUT †	43
46	48	58	4	**MDRE** T.BRUCE (T.MCHUGH,D.GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	46
47	51	60	6	**UNCDNDITIONAL** S.HENDRICKS,J.COLE (L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON VIRGIN ALBUM CUT †	47
48	58	62	10	**THE CHAIN OF LOVE** D.JOHNSON,L.WALKER (J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT	48
49	49	57	6	**THE LODK** S.BOGARD,J.STEVENS,S.HENDRICKS (T.NICHOLS,J.STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT †	49
50	65	—	2	**ME NEITHER** F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13217	50
51	45	45	15	**THE COLD HARD TRUTH** K.STEGALL (J.DIHARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
52	54	61	5	**I'VE FORGOTTEN HOW YOU FEEL** V.GILL (S.ISAACS,K.SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	52
53	50	55	5	**NOTHING CATCHES JESUS BY SURPRISE** G.FUNDIS (W.JENNINGS,T.DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
54	59	70	3	**I THINK YOU'RE BEAUTIFUL** D.HUFF (S.DIAMOND,M.DERRY)	SHANE MINOR MERCURY ALBUM CUT	54
				◄ HOT SHOT DEBUT ►		
55	NEW ▶		1	**THE BLUES MAN** K.STEGALL (H.WILLIAMS JR.)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	55
56	53	56	20	**I'M DIGGIN' IT** T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	50
57	62	73	3	**UP NDRTH (DOWN SDUTH, BACK EAST, DUT WEST)** R.DUNN,T.MCBRIDE (D.WELLS,J.WOOD)	WADE HAYES MONUMENT ALBUM CUT †	57
58	63	75	4	**WHERE CAN I SURRENDER** J.STROUD,B.GALLIMORE,R.TRAVIS (R.KILLDUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	58
59	57	65	4	**800 POUND JESUS** M.A.MILLER,M.MCANALLY (B.MADDOX,P.W.THORN)	SAWYER BROWN CURB ALBUM CUT	57
60	55	48	13	**TAKE A LETTER MARIA** W.WILSON,D.STONE (R.B.GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	45
61	NEW ▶		1	**YES!** N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	61
62	67	72	20	**GOODBYE EARL** B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
63	52	49	12	**I WILL BE** M.SPIRO (T.LEAH,B.FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	47
64	61	66	12	**LET'S MAKE LOVE** FAITH HILL WITH TIM MCGRAW B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	WARNER BROS. ALBUM CUT/WRN	52
65	64	64	11	**AGAINST THE WIND** R.SALL (B.SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
66	56	43	18	**GOD GAVE ME YOU** D.HUFF,J.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
67	71	71	4	**MY HOMETOWN** L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	67
68	71	47	4	**CRACKER JACK DIAMOND** R.HALL (R.SCAIFE,N.THRASHER)	MARTY RAYBON TRICHORD ALBUM CUT †	67
69	RE-ENTRY		17	**HERE COMES MY BABY** R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
72	68	68	3	**THAT HURTS** C.FARREN (G.BURR,G.HOUSE)	PAUL BRANDT REPRISE ALBUM CUT/WRN	68
71	NEW ▶		6	**YOU COULD'VE HAD ME** C.FARREN,H.GATICA,D.FOSTER,J.R.HUFF (E.SILVER,S.BENTLEY)	LACE 143/WARNER BROS. ALBUM CUT/WRN	47
72	68	—	2	**IT'S ALWAYS SOMETHIN'** D.COOK,L.WILSON (M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	66
73	70	69	6	**I WILL...BUT** D.HUFF (K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
74	RE-ENTRY		2	**GOIN' UNDER GETTIN' OVER YOU** B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	73
75	NEW ▶		1	**STUCK IN LOVE** G.NICHOLSON (G.NICHOLSON,K.PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

FEBRUARY 19, 2000

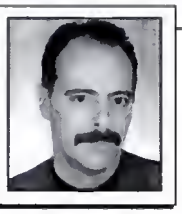
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	19	**BIG DEAL** CURB 73086 11 weeks at No. 1	LEANN RIMES
2	2	2	9	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** WARNER BROS. 16854/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
3	3	3	20	**I'M DIGGIN' IT** MCA NASHVILLE 172121	ALECIA ELLIDTT
4	4	4	25	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
5	11	16	6	**THE FUN DF YDUR LDVE** BNA 65931/RLG	JENNIFER DAY
6	7	7	12	**CAN'T NOBODY LDVE YDU (LIKE I DO)** CURB 172141/MERCURY	WYNONNA
7	5	5	20	**STEAM** EPIC 79269/SONY	TY HERNDON
8	6	6	14	**LITTLE BIRD** ARISTA NASHVILLE 13184	SHERRIE AUSTIN
9	9	11	140	**HDW DD I LIVE** ▲[1] CURB 73022	LEANN RIMES
10	8	12	46	**PLEASE REMEMBER ME/FDR A LITTLE WHILE** CURB 73080	TIM MCGRAW
11	10	9	16	**THE QUITTIN' KIND** EPIC 79268/SONY	JOE DIFFIE
12	12	8	10	**TWENTIETH CENTURY/NEW YEAR'S EVE 1999** RCA 65917/RLG	ALABAMA
13	NEW ▶		1	**AMAZED** BNA 65957/RLG	LONESTAR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW ▶		1	**BREATHE** WARNER BROS. 16884/WRN	FAITH HILL
15	15	15	41	**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
16	14	14	26	**ALL THINGS CDNSIDERED** MONUMENT 79248/SONY	YANKEE GREY
17	13	13	14	**DON'T MAKE ME BEG** CURB 73087	STEVE HDLY
18	16	10	14	**DECK THE HALLS** LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
19	21	25	3	**ND MERCY** EPIC 79345/SONY	TY HERNDON
20	17	18	37	**LIGHTNING DOES THE WDRK** WARNER BROS. 16984/WRN	CHAD BROCK
21	20	17	33	**LDNELY AND GDNE** COLUMBIA 79210/SONY	MONTGOMERY GENTRY
22	19	19	25	**ARE YDUR EYES STILL BLUE** CURB 73085	SHANE MCANALLY
23	22	20	84	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
24	18	21	25	**A MATTER OF TIME** BNA 65784/RLG	JASDN SELLERS
25	25	23	62	**CDMMITMENT** ● CURB 73055	LEANN RIMES

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

HAVE MERCY: In the midst of **Wynonna**'s limited-engagement reunion tour with mama **Naomi Judd**, Hot Shot Debut praises on Top Country Albums are heaped upon the younger Judd's "New Day Dawning" (Curb/Mercury), which scans more than 40,000 to open at No. 5, her biggest opening week since "Revelations" registered 80,000 units in the March 2, 1996, Billboard. On The Billboard 200, "New Day Dawning" pops on at No. 40.

The selection number listed for the new set corresponds to a limited-edition CD that features a four-song sampler of the reunited **Judds**, including "Stuck In Love," which enters Hot Country Singles & Tracks at No. 75. The cassette configuration carries the same catalog number (170103) as will the regular CD issue, which drops at retail May 2, at which time we'll update our weekly charts to list the above referenced catalog number.

The lead single from "New Day Dawning" is "Can't Nobody Love You (Like I Do)," which gains 177 detections to step 35-33 on Hot Country Singles & Tracks, with spins at 146 monitored stations. Heavy airplay (more than 35 plays) is noted at KMPS Seattle and KSCS Dallas, with 37 and 40 detections respectively. Meanwhile, "Stuck In Love" is heard at 45 of our 153 stations.

MAKE MINE COUNTRY: With more than 23,000 scans, country stylist **Tracy Lawrence** posts his second-largest opening week on Top Country Albums with his first set of new material in nearly three years, "Lessons Learned" (Atlantic), which perches at No. 9. His biggest opening week came in the spring of 1993, when "Alibis" entered at No. 7 with approximately 24,000 units.

An important and powerful '90s hitmaker for the format, Lawrence popped onto the country scene in 1991 with his No. 1 debut single, "Sticks And Stones." His subsequent radio singles include six other chart-toppers, seven top five songs, and two top 10 entries.

Distracted by highly publicized personal trials in 1997 and 1998, Lawrence has returned with some formidable support from country radio. The title cut from "Lessons Learned" gains 338 detections to break into the top 10 on Hot Country Singles & Tracks, up 11-9.

KSOP Salt Lake City (where this columnist got his first major-market radio gig) is the airplay leader with 441 plays to date. Other early-airplay strongholds include KRMD Shreveport, La., with 435 spins and KUZZ Bakersfield, Calif., with 414 detections.

EARL LIVES! Somewhere between the sober waters of spousal abuse and a watershed of good ol' girl humor lies the frolicking "Goodbye Earl," (Monument) a controversial track from **Dixie Chicks**' "Fly" that has accumulated 20 weeks of unsolicited album play on Hot Country Singles & Tracks. The label has issued the song as an official radio single, prompting us to relax our recurrent rule, which removes tracks after 20 weeks below No. 25. "Goodbye Earl" bullets at No. 60 this issue.

Freese's FreeFalls Label Allows Artists To Pursue Creativity, Independence

BY CHET FLIPPO

NASHVILLE—The last thing Bob Freese expected from the first release by his new record label was a Grammy nomination. But that's exactly what he got with Willie Nelson's first instrumental album, "Night And Day," which is nominated in the best pop and instrumental recording category.

"It's a good start," Freese says, with classic understatement. The veteran label executive decided a couple of years ago to provide an outlet for artists who are outside the major-label structure and to offer them artistic freedom. In addition to Nelson's album, he plans a Feb. 15 release featuring Billy Joe Shaver, Willie Nelson, Kris Kristofferson, and Waylon Jennings and upcoming releases by Lee Greenwood and Billy Burnette, with several more to come. Distribution is by the Navarre Corp.



GREENWOOD, FREESE

Freese started his Cleveland-based FreeFalls Entertainment (FFE) last February, after 18 years in sales and marketing at A&M, Capitol, Liberty, and Epic.

"I realized when I was working at major labels," says Freese, "that you can only work so many bands and artists. You have to really prioritize things. I saw a lot of artists being dropped from various labels over the years—when I was in Nashville, when I was in New York—and I also saw the artists continuing to work by doing their tours and making a great living on the road."

What they quickly run out of, though, he notes, is new product. "Some of them, the ones who are creative and have a savvy business mind, they would create the product and have it available to sell," he says. "But they still need marketing, promotion, distribution, publicity—things they didn't have the time nor the resources to put

(Continued on page 97)

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

59 **800 POUND JESUS** (Illegal, BMI/Yb Man, BMI)
65 **AGAINST THE WIND** (Gear, ASCAP) WBM
36 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis ASCAP/Tiny Buckets Of Music, ASCAP) HL/WBM
3 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
11 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
18 **BEEN THERE** (Blackened, BMI/Steve Wanner, BMI) WBM
39 **BEER THIRTY** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
15 **BIG DEAL** (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
5 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
29 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
33 **CAN'T NOBODY LOVE YOU (LIKE I DO)** (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
20 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
43 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
1 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
68 **CRACKER JACK DIAMOND** (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM
23 **DADDY WON'T SELL THE FARM** (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
32 **DON'T MAKE ME BEG** (EMI April, ASCAP/Saa Gayle, ASCAP) HL
17 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
66 **GOD GAVE ME YOU** (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
74 **GOIN' UNDER GETTIN' OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
62 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
14 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Saa Gayle, ASCAP/Love Ranch, ASCAP) HL
69 **HERE COMES MY BABY** (Mamstay, BMI) WBM
8 **HOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
21 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Foilazoo, ASCAP/Music Of Windswept, ASCAP) CLM/HL
56 **I'M DIGGIN' IT** (Burg-Isle, BMI/Starstruck Angel, BMI) HL
54 **I THINK YOU'RE BEAUTIFUL** (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
72 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
18 **IT WAS** (Universal-MCA ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
52 **I'VE FORGOTTEN HOW YOU FEEL** (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
63 **I WILL BE** (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRB1 ASCAP/Summerdawn, ASCAP/McSpadden-Smith ASCAP) HL
73 **I WILL...BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
45 **JIMMY'S GOT A GIRLFRIEND** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
44 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
9 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asrifts, BMI) HL
64 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
34 **LET'S MAKE SURE WE KISS GOODBYE** (Vinny Mae, BMI) WBM
10 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
37 **ME AND MAXINE** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM
50 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
46 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM
2 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
67 **MY HOMETOWN** (Warner-Tamerlane, BMI) WBM
40 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
53 **NOTHING CATCHES JESUS BY SURPRISE** (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM
25 **POP A TOP** (Sony/ATV Tree, BMI) HL
13 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
30 **REAL LIVE WOMAN** (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
31 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
27 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
26 **SMALL STUFF** (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
4 **SMILE** (DreamWorks, BMI/Foilazoo, ASCAP/Music Of Windswept, ASCAP) CLM
16 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
22 **SOMETHING LIKE THAT** (Mr Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Foilazoo, ASCAP, Music Of Windswept, ASCAP) CLM
75 **STUCK IN LOVE** (Gary Nicholson, ASCAP/King Lizard, BMI)
60 **TAKE A LETTER MARIA** (Universal-Songs Of PolyGram International, BMI) WBM
70 **THAT HURTS** (Universal-MCA ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Housenotes, BMI) WBM
7 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
55 **THE BLUES MAN** (Bocephus, BMI)
48 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
51 **THE COLD HARD TRUTH** (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
38 **THE FUN OF YOUR LOVE** (Almo, ASCAP/BNC, ASCAP/Litaly, ASCAP/Anwa, ASCAP) WBM
49 **THE LOOK** (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
42 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/CLM
12 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
28 **UNBREAKABLE HEART** (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
47 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
57 **UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)** (Irving, BMI/Almo, ASCAP) WBM
6 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
41 **WHAT I NEED** (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
35 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
24 **WHEN I SAID I DO** (Blackened, BMI) WBM
58 **WHERE CAN I SURRENDER** (Universal, BMI/Final Approach, BMI) WBM
81 **YES!** (McSpadden-Smith, BMI/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI)
71 **YOU COULD'VE HAD ME** (EMI April, ASCAP/703, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) HL

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Billboard TOP COUNTRY ALBUMS™

FEBRUARY 19, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	23	**DIXIE CHICKS** ▲[4] MONUMENT 69678/SONY (11.98 EQ/17.98) 14 weeks at No. 1	FLY	1
				◄ GREATEST GAINER ►		
2	3	3	13	**FAITH HILL** ▲[7] WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
3	2	2	118	**SHANIA TWAIN** ◆[18] MERCURY 536003 (10.98/17.98)	COME ON OVER	1
4	5	5	36	**LONESTAR** ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
				◄ HOT SHOT DEBUT ►		
5	NEW ▶		1	**WYNONNA** CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
6	6	4	40	**TIM MCGRAW** ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	7	6	4	**MARK WILLS** MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
8	8	7	106	**DIXIE CHICKS** ▲[8] MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	NEW ▶		1	**TRACY LAWRENCE** ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
10	10	10	39	**SHEDAISY** ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
11	9	8	15	**LEANN RIMES** ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
12	11	9	15	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
13	13	12	99	**JO DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
14	12	11	49	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	14	13	21	**MARTINA MCBRIDE** ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
16	16	15	14	**TOBY KEITH** DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	15
17	15	14	11	**REBA MCENTIRE** ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
16	17	16	15	**GARY ALLAN** MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
				◄ PACESETTER ►		
19	21	22	39	**KENNY ROGERS** ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
20	22	20	94	**FAITH HILL** ▲[4] WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
21	20	17	19	**CLINT BLACK** RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
22	18	—	2	**ALECIA ELLIOTT** MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
23	19	18	36	**BRAD PAISLEY** ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
24	4	27	16	**ANNE MURRAY** STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
25	24	23	44	**MONTGOMERY GENTRY** COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
26	23	19	64	**GARTH BROOKS** ◆[12] CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	27	24	33	**GEORGE JONES** ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
28	28	28	14	**TY HERNDON** EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
29	26	30	38	**CHELY WRIGHT** MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
30	33	29	49	**GEORGE STRAIT** ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
32	32	17	92	**MARK WILLS** ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	5
32	30	25	20	**BROOKS & DUNN** ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
33	39	34	18	**TRACE ADKINS** CAPITOL 96618 (10.98/16.98)	MORE...	6
34	31	32	44	**JOHNNY CASH** COLUMBIA 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
35	36	36	19	**CLAY WALKER** GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	6
36	36	41	40	**JESSICA ANDREWS** DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
37	35	33	27	**ALISON KRAUSS** ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
38	29	21	14	**VARIOUS ARTISTS** UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
39	42	39	16	**ROY D. MERCER** VIRGIN 48214 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 6	16
40	41	45	35	**ANDY GRIGGS** RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
41	37	35	35	**CHRIS LEDOUX** CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
42	34	37	78	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
43	25	26	24	**LINDA RONSTADT & EMMYLOU HARRIS** ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
44	43	43	38	**DWIGHT YOAKAM** REPRISE 47489/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
45	40	40	90	**SOUNDTRACK** ▲[2] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
46	48	52	21	**JOHN PRINE** OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
47	47	48	76	**ALABAMA** ▲[7] RCA 67653/RLG (9.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
48	56	54	65	**TOBY KEITH** ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
49	46	42	37	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
50	54	50	75	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
51	51	49	18	**VARIOUS ARTISTS** WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
52	45	44	37	**MARY CHAPIN CARPENTER** COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
53	49	53	14	**TRACY BYRD** RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
54	53	51	17	**JEFF FOXWORTHY** WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
55	44	38	24	**ASLEEP AT THE WHEEL** DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
56	50	46	4	**MINDY MCCREADY** BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
57	60	55	20	**YANKEE GREY** MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
58	63	62	45	**GEORGE JONES** EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
59	58	47	15	**DOLLY PARTON** SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
60	NEW ▶		1	**KEITH URBAN** CAPITOL 97591 (10.98/16.98)	KEITH URBAN	60
61	64	58	40	**STEVE WARINER** CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
62	71	71	46	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
63	62	59	26	**SHERRIE AUSTIN** ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
64	65	63	40	**MERLE HAGGARD** LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
65	61	56	13	**THE MAVERICKS** MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
66	66	67	44	**TRACY BYRD** MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
67	52	64	82	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
68	68	65	20	**RANDY TRAVIS** DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
69	70	69	80	**CLAY WALKER** ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
70	72	68	34	**ALABAMA** RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
71	RE-ENTRY		2	**ROY ORBISON** MONUMENT/LEGACY 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	71
72	67	66	24	**MERLE HAGGARD** TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
73	69	61	46	**LILA MCCANN** ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
74	75	74	38	**PATTY LOVELESS** EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	5
75	74	57	32	**LYLE LOVETT** CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

FEBRUARY 19, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**TIM MCGRAW** ▲[3] CURB 77886 (10.98/16.98) 17 weeks at No. 1	EVERYWHERE	140
2	3	**SHANIA TWAIN** ◆[11] MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	261
3	2	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	125
2	4	**MARTINA MCBRIDE** ▲[2] RCA 67516/RLG (10.98/16.98)	EVOLUTION	128
5	6	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	296
9	9	**PATSY CLINE** MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	60
9	9	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	224
2	2	**GARTH BROOKS** ◆[10] CAPITOL 29689 (10.98/15.98)	THE HITS	233
9	10	**TIM MCGRAW** ▲[3] CURB 77650 (9.98/15.98)	NOT A MOMENT TOO SOON	306
11	9	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	85
11	11	**PATSY CLINE** ▲[8] MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	672
12	11	**CHARLIE DANIELS** ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	262
13	13	**WILLIE NELSON** ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	280
19	19	**TRISHA YEARWOOD** ▲[3] MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	126
19	18	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	374
19	17	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	502
19	36	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	123
19	17	**ALISON KRAUSS** ▲[2] ROUNDER 610325*/DUMG (10.98/16.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	173
19	23	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	427
20	36	**JOHN MICHAEL MONTGOMERY** ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	114
19	21	**TRAVIS TRITT** ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	211
23	20	**VINCE GILL** ▲[4] MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	278
23	23	**VARIOUS ARTISTS** MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	12
24	—	**DAVID ALLAN COE** COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	8
25	—	**JOHNNY CASH** ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	129

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2000 Billboard/BPI Communications and SoundScan, Inc.

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- FIRST ROUND ACADEMY OF COUNTRY MUSIC NOMINATION TOP NEW FEMALE VOCALIST

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TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (IMPRINT & NUMBER) (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◄ NO. 1 ►	
1	1	13	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98) 13 weeks at No. 1	SACRED ARIAS
2	2	96	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	10	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	10	28	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
5	6	14	RENEE FLEMING DECCA 466314 (10.98/17.98)	STRAUSS HEROINES
6	5	44	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
7	4	14	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
8	9	2	NADJA SALERNO-SONNENBERG/SERGIO AND ODAIR ASSAD NONESUCH 79505 (16.98)	NADJA SALERNO-SONNENBERG, SERGIO & ODAIR ASSAD
9	8	16	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
10	12	3	SOUNDTRACK SONY CLASSICAL 61834 (16.98 EQ)	TOPSY-TURVY
11	NEW►		VARIOUS ARTISTS SONY CLASSICAL 89209 (16.98 EQ)	AMORE 2:GREAT ITALIAN LOVE ARIAS
12	11	52	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	7	15	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
14	14	20	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
15	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (IMPRINT & NUMBER) (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◄ NO. 1 ►	
1	2	47	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98) 24 weeks at No. 1	VOICE OF AN ANGEL
2	1	12	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	35	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	42	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	17	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
6	6	14	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
7	9	40	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
8	7	36	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
9	8	11	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
10	10	76	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
11	13	17	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
12	12	58	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
13	11	20	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
14	NEW►		CINCINNATI POPS (KUNZEL) TELARC 80532 (10.98/15.98)	ROUTE 66: THAT NELSON RIDDLE SOUND
15	RE-ENTRY		EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc

TOP CLASSICAL MIDLINE

1 **A TENOR'S VALENTINE** CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
2 **MOZART FOR YOUR MIND** VARIOUS ARTISTS PHILIPS
3 **ONLY CLASSICAL CD YOU NEED** VARIOUS ARTISTS RCA VICTOR
4 **GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS** NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
5 **BUILD YOUR BABY'S BRAIN 2** VARIOUS ARTISTS SONY CLASSICAL
6 **ALBINONI'S ADAGIOS** I SOLISTI VENETI SCIMONE ERATO
7 **BUILD YOUR BABY'S BRAIN THROUGH MUSIC** VARIOUS ARTISTS SONY CLASSICAL
8 **PACHELBEL CANON** VARIOUS ARTISTS RCA VICTOR
9 **TENORS ON TOUR** CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
10 **BEETHOVEN FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR
11 **MOZART FOR MOTHERS-TO-BE** VARIOUS ARTISTS PHILIPS
12 **50 GREATEST CLASSICS** VARIOUS ARTISTS ST.CLAIR
13 **COPLAND: APPALACHIAN SPRING** NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
14 **VIVALDI FOR VALENTINES** VARIOUS ARTISTS PHILIPS
15 **COPLAND'S GREATEST HITS** VARIOUS ARTISTS SONY CLASSICAL

TOP CLASSICAL BUDGET

1 **SURROUND YOURSELF IN CLASSICS** VARIOUS ARTISTS PLATINUM
2 **CLASSICAL MIX** VARIOUS ARTISTS POINT CLASSICS
3 **BABY'S FIRST CLASSICS** VARIOUS ARTISTS ST.CLAIR
4 **20 CLASSICAL FAVORITES** VARIOUS ARTISTS MADACY
5 **CLASSICS FOR LOVERS** VARIOUS ARTISTS PLATINUM
6 **GERSHWIN: AN AMERICAN IN PARIS** VARIOUS ARTISTS MADACY
7 **MOZART-GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
8 **CLASSICAL MASTERPIECES** VARIOUS ARTISTS MADACY
9 **BEETHOVEN: GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
10 **SPANISH GUITAR MUSIC** JOHN WILLIAMS SONY CLASSICAL
11 **MOZART: SYMPHONY NOS. 40 & 41** VARIOUS ARTISTS MADACY
12 **CLASSICAL GREATNESS IN THE MAKING** VARIOUS ARTISTS NARM
13 **WORLD'S MOST BEAUTIFUL MUSIC** VARIOUS ARTISTS SPJ
14 **BACH'S GREATEST HITS** VARIOUS ARTISTS REFERENCE GOLD
15 **BABY'S FIRST MOZART** VARIOUS ARTISTS ST.CLAIR

Ever-Prolific Carter Ventures Into Opera

Classical KEEPING SCORE™



by Bradley Bambarger

YOUNG AT HEART: Most of us would feel lucky to stay awake through an evening of opera at age 90. But **Elliott Carter**, obviously endowed with far more robust gray matter than most humans, recently *composed* an opera—his first—as a nonagenarian.

Written to a libretto by **Paul Griffiths**, Carter's piquant chamber opera, "What Next?," bowed to lavish praise in September at Berlin's Staatsoper Unter Den Linden under **Daniel Barenboim**, one of the composer's prime proponents. Barenboim conducts concert performances of "What Next?" Feb. 24-26 and 29 in Chicago and March 5 at Carnegie Hall, leading the **Chicago Symphony Orchestra** and singers from the Berlin production. The 45-minute "What Next?" will be staged again at England's Glyndebourne later this year and taken on a U.K. tour in tandem with **Kurt Weill's** "Seven Deadly Sins."



CARTER

Many have found Carter's venture into opera surprising, as much for his allegedly nontheatrical outlook as his advanced years. Yet, he says, "I'm very fond of opera, and I had thought about composing one for years. I just didn't want to write an opera evoking the past, so it was hard to find the right libretto. Also, all the requests for operas seemed to come from American institutions, and I knew if an American company put it on, it would be performed once and then put away. But Daniel Barenboim promised a series of performances, and he knows my music pretty well, so I succumbed."

"What Next?" is merely the latest product of perhaps the most remarkable Indian Summer a composer has ever had, with a stream of major works having flowed from Carter's pen over the past decade. His grandest orchestral score just made it to disc: "Symphonia: Sum Fluxae Pretium Spei" (completed in 1996). Appearing on an album in Deutsche Grammophon's "20/21" series, the dense, richly sonorous work is given what the famously exacting composer calls "an extraordinary performance" by **Oliver Knussen** and the **BBC Symphony Orchestra**. As a point of entry for those wary of Carter's notorious complexities, the central panel of the 45-minute "Symphonia" triptych is a long, affecting *adagio tenebroso*.

Carter's String Quartet No. 5, completed in '95, is featured on a recent Montaigne/Auvidis disc of his chamber music with the **Arditti String Quartet** and pianist **Ursula Oppens**. The piano piece "90+" appears on the Montaigne set, as well as on **Charles Rosen's** definitive Bridge Records collection of Carter's piano music from '97. Rosen's album also includes what could be Carter's most approachable work, the luminous Piano Sonata of 1946 (revised in 1980). Another fine new recording devoted to the composer showcases his early chamber music, performed by **Chicago Pro Musica**. The album, on the Cedille label, features the aptly titled "Pastoral" for clarinet and piano, as well as the Cello Sonats and other late-'40s works.

A point of reference for just how far Carter's life spans: At the U.S. premiere of **Berg's** "Wozzeck" in 1931, he sat next to **George Gershwin** ("And I didn't dare speak to him," he recalls). New York-born and -bred, Carter graduated from Harvard the next year, and like many American composers, he went on to study with the famed **Nadia Boulanger** in Paris. Always a staunch fan of modern music over "the old stuff," Carter early on adored **Stravinsky** ("the love of my life, from 'The Firebird' to 'Requiem Canticles' "), along with **Charles Ives** and **Edgard Varèse**—firsthand heroes whom he championed both as a music critic and a director of contemporary music groups.

Carter still lives in the Greenwich Village apartment he first occupied in 1945, devoting most mornings to composition. Recently completed works include a chamber concerto for Amsterdam's **Asko Ensemble** and "Tempo E Tempi," a song cycle on Italian texts. An incipient cello concerto for **Yo-Yo Ma** is currently on his desk. He has been more productive in recent years because he "is more selfish," he says. "Now I concentrate strictly on my own music." Yet there are pieces by contemporaries that he is quick to boost, such as **Pierre Boulez's** recent "Repons" and works by **Sir Harrison Birtwistle** and **Alexander Goehr**.

Despite possessing the resolutely independent spirit that America demands of its pioneers, Carter has long been more widely esteemed in Europe than in his own land. He has earned two Pulitzer Prizes, but more practically, the Boosey & Hawkes composer reports that his most recent royalty statement reflects 13 times more income from Europe than the U.S.

Considered by many to be one of

(Continued on page 97)

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Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◄ No. 1 ►	
1	1	35	DIANA KRALL ● VERVE 655364/VG	23 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	86	VARIOUS ARTISTS 32 JAZZ 32061/RYKODISC	JAZZ FOR A RAINY AFTERNOON
3	NEW ▶		DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
4	3	16	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
5	4	36	HARRY CONNICK, JR. COLUMBIA 69[illegible]/CRG	COME BY ME
6	8	53	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
7	5	19	VARIOUS ARTISTS 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
8	7	5	STEVE TYRELL ATLANTIC 83[illegible]/AG	A NEW STANDARD
9	6	6	VARIOUS ARTISTS SONY CLASSICAL 80019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
10	11	19	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
11	14	4	GLENN MILLER RCA VI[illegible]	FALLING IN LOVE WITH GLENN MILLER
12	9	74	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
13	13	2	NICHOLAS PAYTON VERVE 547598/VG	NICK@NIGHT
14	12	38	VARIOUS ARTISTS 32 JAZZ 32140	JAZZ FOR A LAZY DAY
15	10	9	PONCHO SANCHEZ CONCORD JAZZ 4663/CONCORD	LATIN SOUL
16	18	20	THE RAMSEY LEWIS TRIO NAIADA 47795/VIRGIN	APPASSIONATA
17	15	4	VARIOUS ARTISTS HIP[illegible] 1104/WINDHAM HILL	ORGAN-IZED: ALL-STAR TRIBUTE TO THE HAMMOND B3 ORGAN
18	23	8	BENNY GOODMAN LEGACY/COLUMBIA 65143/CRG	LIVE 1938 AT CARNEGIE HALL - COMPLETE
19	16	53	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
20	20	4	KURT ELLING BLUE NOTE 23211/CAPITOL	LIVE IN CHICAGO
21	17	60	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
22	RE-ENTRY		THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
23	24	45	CASSANDRA WILSON BLUE NOTE 5[illegible]/CAPITOL HS	TRAVELING MILES
24	21	14	MICHAEL BRECKER VERVE 54[illegible]/VG	TIME IS OF THE ESSENCE
25	22	33	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL

TOP CONTEMPORARY JAZZ ALBUMS™

			◄ No. 1 ►	
1	1	32	KENNY G▲ ARISTA 19085	23 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	19	DAVE KOZ CAPITOL 99456 HS	THE DANCE
3	4	50	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
4	3	12	KENNY G▲² ARISTA 19090	FAITH: A HOLIDAY ALBUM
5	NEW ▶		ALEX BUGNON NAIADA JAZZ 48725/VIRGIN	...AS PROMISED
6	5	9	GROVER WASHINGTON, JR. COLUMBIA 697[illegible]/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
7	6	20	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' 'BOUT LOVE
8	8	42	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 09996/VG	THE SONG LIVES ON
9	7	10	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
10	10	67	KIRK WHALUM WARNER BROS. 47104 HS	FOR YOU
11	11	26	NORMAN BROWN WARNER BROS. 47[illegible]	CELEBRATION
12	9	36	PAUL HARDCASTLE TRIPPIN 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
13	13	3	VARIOUS ARTISTS RHINO 78034	SMOOTH GROOVES: AFTER HOURS
14	NEW ▶		OIXIE OREGS ZEBRA 44021	CALIFORNIA SCREAMIN'
15	12	13	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
16	14	16	MEDESKI MARTIN & WOOD GRAMAVISION 79503/RYKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
17	17	5	GROVER WASHINGTON, JR. HIP O 153888/UNIVERSAL	ULTIMATE COLLECTION
18	15	30	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
19	16	22	BOB JAMES WARNER BROS. 47355	JOY RIDE
20	18	3	JOYCE COOLING HEADS UP 3003	KEEPING COOL
21	21	2	VARIOUS ARTISTS RHINO 8024	SMOOTH GROOVES: VOLUME 1, JAZZY SOUL
22	20	3	FATTBURGER SHANACHIE 5064	FATTBURGER.COM
23	NEW ▶		VARIOUS ARTISTS RHINO 78025	SMOOTH GROOVES: VOLUME 2, JAZZY SOUL
24	23	37	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
25	22	2	VARIOUS ARTISTS RHINO 78026	SMOOTH GROOVES: VOLUME 3, JAZZY SOUL

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Jazz BLUE NOTES™



by Steve Graybow

NEW TRADITIONALISTS: **Louis Armstrong** knew how to make jazz attractive to a non-jazz audience. By playing popular songs of the day, Armstrong gave appreciative onlookers familiar melodies to latch on to, then expounded upon the tunes with seasoning from the jazz vernacular. Slide trumpeter **Steven Bernstein**, leader of the raucous quartet **Sex Mob** and an avowed Armstrong devotee, understands this concept well, doing much the same thing today in a contemporary and highly individualized context.

"Many jazz artists don't base what they play on what the audience likes, and that's why they make records that people don't care about," says Bernstein. "My audience may not even own a jazz album, but they can appreciate what I am doing because I play songs that they can relate to."



SEX MOB

Among the gems found on Sex Mob's sophomore outing, "Solid Sender" (Knitting Factory Records, Feb. 1), are tunes by **the Rolling Stones**, grunge groundbreaker **Nirvana**, and '70s pop icon **Abba**, as well as **Duke Ellington's** "The Mooch" and a host of Bernstein originals.

Bernstein is a slide trumpet pioneer, and his eclectic repertoire is the result of his desire to further his own development on the obscure instrument. "Initially, I could only play a few songs on it," he says, "because it is not like playing a standard trumpet, where you can learn Armstrong tunes as a workshop to develop your playing."

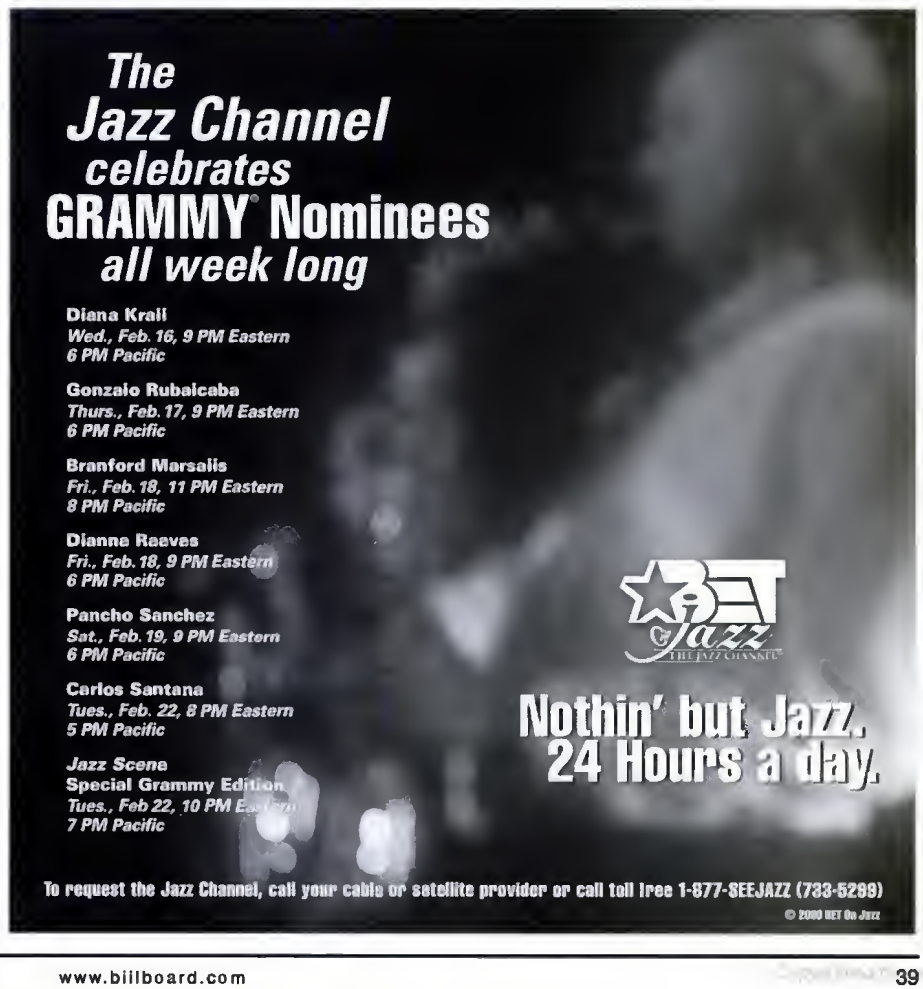
Bernstein explains that Sex Mob (Bernstein, saxophonist **Briggan Krauss**, bassist **Tony Scherr**, and drummer **Kenny Wollesen**) was formed as means to develop a slide trumpet repertoire. "At first we played mostly original music," he recalls, "but I saw that people were really reacting to the covers we played, so I developed those ideas, adding material from artists like **Sly Stone, the Meters,** and **Smashing Pumpkins.**"

In keeping with the band's risqué moniker, Bernstein peppers his music with healthy doses of both humor and vigor; Sex Mob's live show features the trumpeter exhorting his bandmates with a zeal worthy of **James Brown**.

"Unlike most music, which is developed as a sort of intellectual exercise where people start with concepts and then perfect them in front of an audience, we just worked everything out with the audience there," Bernstein explains. "This band is based on what the audience thinks works, rather than on what I think works."

While many in the jazz industry (and the music biz as a whole) express concern over consumer apathy, Bernstein believes the current retail landscape puts him in a good position to bring his music to the people.

"No one's selling records, and that makes for a leveling of the playing field," he explains. "Unless you are one of the anointed few receiving tour support, you are on your own, and it doesn't matter whether or not you are on a large or a small label. All that matters is how you can back the music up. The way to do that is to reach the people, and I've got the right band to do just that."





Location, Location. Award-winning composar/producer/musician Georga Duke recorded Grammy-nominated jazz singer Dianne Reeves with enginear Eric Zoblar and tha Design FX Remota Recording team at SIR Soundstage in Hollywood. Shown in the Design FX truck, stending from left, ere Reeves, Design FX GM Michael May and remote recording manager Scott Peets, and Duka. Seated is Zobler. (Photo: David Goggin)

Harman, Mackie Plan Purchases

Crown Int'l And Eastern Acoustic Works To Be Acquired

STUDIO MONITOR

by Paul Verna

BIG DEALS: They msy not be on the scale of AOL/Time Warner/EMI or Pfizer/Warner-Lambert, but two recent deals signal the continuing consolidation of the pro audio business.

The Harman Pro Group North America has signed a letter of intent to purchase amplifier powerbouse Crown International, and Seattle-based console phenomenon Mackie Designs Inc. has made a similar agreement to buy sound-reinforcement speaker specialist Eastern Acoustic Works (EAW).

Both deals were announced at the recent National Assn. of Music Merchants (NAMM) Conference, which has become one of the industry's leading forums for business decisions and product launches.

Because Harman and Mackie are both public companies, the sale prices will not be announced until the transactions are consummated, which sources expect to occur in the coming weeks.

Describing Harman's acquisition of Crown, Harman Pro Group North America president **Mark Terry** says, "It's as much a strategic deal as a financial deal. Crown is the No. 1 brand in terms of amplifiers, and amplifiers have been the key missing component of the Harman Pro Group lineup for years. We've had every piece in the audio chain except for an amplifier brand."

From a financial perspective, Terry regards Crown as an extremely solid player. "Last year tbey did more than $70 million in sales, so they're a profitable company," says Terry. "This is no rescue job; Crown is st the top of its game."

Terry adds that the union of the two companies has the potential to yield huge dividends in both the live sound and studio business.

"If you take the kind of amplifier expertise Crown has and build that into a JBL speaker, and add the digital signal processing [DSP] expertise that [Harman companies] dbx and Lexicon have, you can imagine the kinds of products we can have," says Terry.

In a statement, Crown International president **Richard Newberry** says the acquisition by Harman will provide Crown with an unprecedented array of resources.

"As part of the Harman family, Crown will become a more successful, broadly positioned supplier of leading-edge technology and products for both its current customer base as well as new customers in untapped markets," says Newberry. "This union is the beginning of a whole new chapter in an already illustrious 50-year history of innovation and service."

Once the acquisition is completed, Newberry will continue to serve as president of Crown, reporting directly to Terry, according to the statement.

Headquartered in Northridge, Calif., Harman Pro Group North America—which is a unit of Harman International Industries Inc.—encompasses dbx, DigiTech, DOD, JBL Professional, Johnson Amplification, and Lexicon. Crown, which was founded in 1947, is based in Elkhart, Ind.

COMMENTING on Mackie's acquisition of EAW, Mackie COO **Jamie Engen** says, "This gives both companies huge opportunities to tap

(Continued on next page)



Mackie Designs founder and chairman Greg Mackie, left, shakes hands with Eastern Acoustic Works (EAW) founder end chairman Ken Berger following tha announcament of Mackie's letter of intent to acquire EAW.

Producer Swizz Beatz Rides Hip-Hop Wave At Ruff Ryders

BY MARCI KENON

PROFILE

Swizz Beatz ranks with Timbaland, Rockwilder, and Track-Masters as one of the most sought after producers in R&B. The irony is that producing was not the initial goal and dream of the 21-year-old, who has contributed to the platinum successes of DMX, Jay-Z, Busta Rhymes, and Eve in his short career.

Swizz, who was born Kasseem Dean, started out as K-Swiss, a 16-year-old DJ playing at private parties, high school functions, and local clubs in Atlanta. Even before then, K-Swiss had earned a reputation as a rapper. He was battling in the halls during lunch hour at Truman High School in the Bronx, N.Y., where he lived before his family moved south.

"I was getting into trouble, so my father [a postal worker] got a transfer to Atlanta," he recalls. Despite his growing reputation as a DJ and rapper, Swizz chose to produce when he had to select a career path.

"I felt that there were too many people rapping at the time," says the turntable wiz, who changed careers as well as the spelling of his name (to avoid legal problems). Then his uncles, Darrin and Waah Dean, co-CEOs of Interscope-distributed Ruff Ryders, suggested he put aside his Technics for the equipment that nets "real dividends."

Swizz has done just that as the head producer at Ruff Ryders, a full-service label and production house that has garnered major sales in rap music with DMX, Eve, and the "Ruff Ryders: Ryde Or Die Vol. 1" compilation.

Combined sales of DMX's three albums total more than 8 million units, according to SoundScan. Each title has debuted at No. 1 on The Billboard 200, and the rapper's latest, " . . . And Then There Was X," was certified double-platinum within six weeks of its release.



SWIZZ BEATZ

The second single from that album, "Party Up," is one of Swizz Beatz's cuts, among others on the set. Similarly, the "Ruff Ryders" compilation featured the Swizz Beatz-produced Jay-Z hit "Jigga My N****."

In addition, "Let There Be . . . Eve—Ruff Ryders' First Lady" has sold 1.4 million units to date, according to SoundScan, and netted three top 20 singles on the Hot R&B/Hip-Hop Singles & Tracks chart, including the current "Love Is Blind," featuring Faith Evans. All of Eve's hits are Swizz Beatz productions.

"I just wanted to bring something different to the table with Eve," Swizz says about planning the "feel" of her album and going against the grain. "The Latin thing was just poppin' off," he says, referring to "What Ya Want." "It wasn't like it is now. My uncle [Darrin] and I came up with the hook. I was trying to get radio play first of all, and I was trying to reach all types of sudiences."

Swizz has been getting a lot of attention, and the sound associated with his production has become a heavily emulated style in rap. He denies he is being sued for allegedly using copyrighted material.

"Everybody's talking about I'm being sued, and everybody knows but me and my lawyer," he says, calmly dismissing the allegations. "It was some rumor that started on the Internet. I don't have a lawsuit. Everybody was talking about how I stole a beat. The haters ere mad because I stole the street."

Feeling that his sound has been copied beavily, Swizz is about to change the flavor many have grown eccustomed to bearing. Busta Rhymes is the artist whom he wants to debut his new production sound.

"I'm going to keep everything in the bag right now, because producers are really on me," he says.

Swizz receently broadened his fan base and added to bis credentials when he accepted an invitation to score the Oliver Stone film "Any Given Sunday." He also appears on the soundtrack. Though he admits it was very challenging, he boasts about the perks.

"Oliver Stone, that's my man," he says. "Me and Al Pacino became cool. As a matter of fact, I have a photo shoot with Al Pacino for my album. I'm going to be sitting with the 'real' Scarface. We are going to do it up."

Swizz Beatz is scheduled to deliver his debut album on Ruff Ryders/Interscope sometime this year. He is already featured on the hooks of many songs, including "If You Know" on the Lox's "We Are The Streets" album on Ruff Ryders as well as Drag-On's "Bust Your Guns" and "Spit These Bars" from his Ruff Ryders album "Opposite Of H2O."

Swizz is expecting a host of acts to appear on his debut release, including Limp Bizkit, Rhymes, Ice Cube, Snoop Dogg, Mary J. Blige, and, of course, the Ruff Ryders family. He's confident he will make a worthy album. "I know what a rap album is supposed to sound like," he says earnestly. "Ninety percent of the music out there, I have something to do with."

Swizz will record the album in between producing cuts for the "Ruff Ryders: Ryde Or Die Vol. 2" compilation, also due out this year. He is planning to record an instrumental album for people to sample.

"That's a good publishing and business move," he says, showing wisdom beyond his years.

Swizz is also hitting the road for the Ruff Ryders/Cash Money tour scheduled for Feb. 24 through April. Touring is nothing new for him: Swizz has been a DJ for DMX on Def Jam's Survival of the Illest and Hard Knock Life tours.

"I'm going to be more of a performer on this tour," he says. "Just to warm them up for the album and to show them the way I might come."

STUDIO MONITOR

(Continued from preceding page)

markets we don't currently play in. We're buying an unbelievably good brand name. In their market, they're second to none. How many years and how much money would we have to spend building such a brand name, if it were even possible to do so?"

Ken Berger, who founded EAW 20 years ago and still serves as chairman/CEO of the Whitinsville, Mass.-based firm, says, "Mackie is strong in the retail channel and in the electronics segment, whereas EAW is strong in industrial contracting and live sound work, but we have minimal electronics capabilities. The concept of bringing together our management teams and maintaining the independence of our brands while getting additional engineering expertise is phenomenal."

Engen says he expects the first joint Mackie/EAW products to take the form of digital software for venue analysis. "We're very excited to meld our digital eight-bus and hard-disc recorder technology with their contractor and touring venue type products," says Engen.

Berger adds, "We have a series of patents on using complex DSP technology to control arrays of loudspeakers. Right now we do that in large venues like the Vatican, the Fleet Center in Boston, Coors Field, and theme parks like Disney and Universal. Taking that technology we developed and combining it with Mackie's manufacturing capabilities allows us to migrate the technology down-market by developing a DSP platform to do this with."

Although there is little overlap between Mackie's line of studio monitors and EAW's concert speakers, the two companies will be able to pool their resources to create such products as powered monitors, according to Berger.

The Mackie/EAW deal, which had been in the works for months, joins two companies that, though not direct competitors, were on "a collision course" to compete with each other, according to Engen.

That is because Mackie owns RCF, an Italy-based transducer manufacturer whose largest customer is EAW. "Realizing that Mackie is going to grow in the contractor market, we would have been competing with EAW in the future," says Engen.

Asked if the Harman/Crown and Mackie/EAW deals reflect a trend in the pro audio business, Engen says, "I don't think it's a coincidence. Like many other industries, it's a consolidating industry; a medium-size company is going to have a difficult time competing."



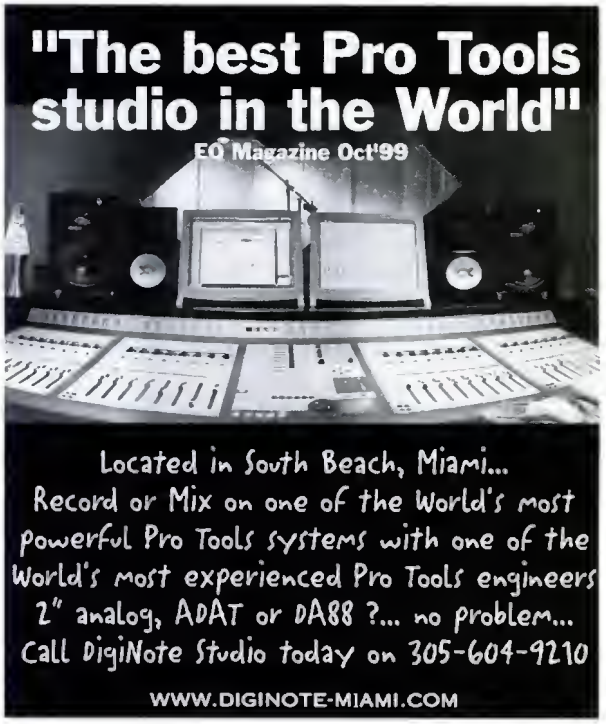
Kersh Hits Ocean Way. Curb Records artist David Kersh recently tracked in Ocean Way Nashville's Neve room with producer Csaba Petocz and engineer Joe Chicarelli on the Sony 3348HR. Shown, from left, are drummer Vinnie Colaiuta, Chicarelli, keyboardist Alan Pasqua, electric guitarist Brent Rowan, Kersh, percussionist Paulinho Da Costa, acoustic guitarist Michael Spriggs, Petocz, and bassist Michael Rhodes.

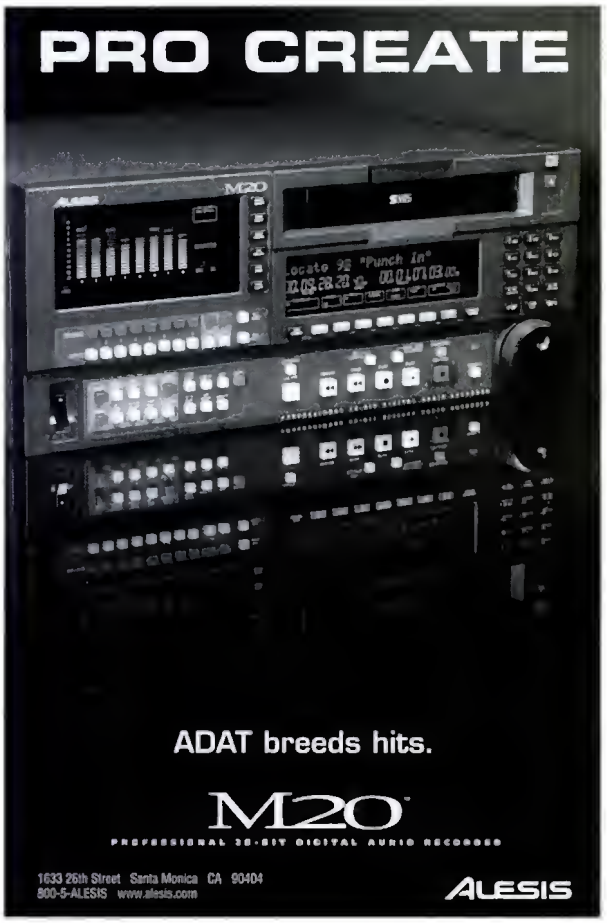
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 12, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	GET IT ON TONITE Montell Jordan/ S. Moore, B. Palmer (Def Soul)	COWBOY TAKE ME AWAY Dixie Chicks/ B. Chancey, P. Worley (Monument)	HOT BOYZ Missy "Misdemeanor" Elliot/ Timbaland (The Gold Mind/EastWest)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	PARAMOUNT (Los Angeles) Jamie Seyberth	WESTWOOD (Nashville) Billy Sherrill Tony Castle	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	GALLERY (New York) C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	Focusrite w/ GML	Neve V3	Amek G 2250	SSL 6000
RECORDER(S)	Sony 3348/Pro Tools	Studer A827	Sony 3348	Studer A827	Studer A827
MIX MEDIUM	Sony DAT	Ampex 499	Sony 1460	Ampex 499	Ampex 499
MIX OOWN STUDIO(S) Engineer(s)	WALLYWORLD (Marin, NY) Dave Way	LARRABEE (Los Angeles) Kevin Davis	THE WORK STATION (Nashville) John Guess Patrick Murphy	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	GALLERY (New York) Dr. Moe C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Harrison series 12	Neve V3	SSL 6000
RECORDER(S)	Sony 3348	Panasonic 3800	Radar II	Panasonic 3800	Studer A827
MASTER MEDIUM	Sony DAT	Quantegy 499	BASF 900	Ampex 467 DAT	Ampex 499
MASTERING Engineer	SONY Vlado Meller	HIT FACTORY James Cruz	THE MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers	ABSOLUTE Leon Zervos
CD/CASSETTE MANUFACTURER	Sony	WEA	WEA	WEA	WEA

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Viña Fest Promises All-Star Lineup

VIÑA RETURNS: A solid lineup of Latino stars, including **Enrique Iglesias, Chayanne, Juan Luis Guerra 440, Celia Cruz, Emmanuel,** and **Christian Castro,** are booked to appear at the 41st Festival Internacional de la Canción de Viña del Mar, which is scheduled to begin its six-day run Wednesday (16) at the Quinta Vergara amphitheater in Viña del Mar, Chile.

The noted annual song competition, better known simply as Viña, also will feature international pop acts **Lou Bega** and **A*Stars.**

Four Chilean artists who scored hit CDs last year in their market are slated to perform as well: **Joe Vasconcellos,** whose 50,000-unit seller "Vivo" was the best seller by a Chilean act in 1999; ballad artists **Douglas** and **Pablo Herrera,** who both sold 30,000 units with their respective discs "Sigo Romántico" and "Yo Voy Contigo"; and veteran vocalist **Luis Jara,** who, after a prolonged absence, cut "Para Que No Me Olvides," a CD of romantic classics that has sold 15,000 units.

Rounding out the international talent are Brazilian TV personality/singer Xuxa, Argentinian teen folk sensation **Soledad,** and meren/hip-hop crew **Fulanito.**

In Chile, gold certifications are awarded to albums selling 15,000 units; platinum certs are given to CDs selling 25,000 units.

Following is the schedule for Viña:

Wednesday (16): Juan Luis Guerra 440, A*Teens, Fulanito.

Thursday (17): Emmanuel, Joe Vasconcellos.

Friday (18): Chayanne, Luis Jara, Celia Cruz.

Saturday (19): Xuxa, Soledad.

Feb. 20: Enrique Iglesias, Pablo Herrera, Lou Bega.

Feb. 21: Christian Castro

BIG PUN IN REQUIEM: Latin pop acts hogged the spotlight last year on the mainstream scene, but one rapper who was mixing and matching Spanish and English verse with unmatched finesse long before crossing over became common was **Big Punisher,** who sadly passed away Feb. 7. He reportedly was 28.

Latin Notas



by John Lannert

Big Pun's death allegedly was related to obesity—he was said to weigh between 600 and 700 pounds.

Besides scoring a massive hit single of his own in 1998 with "Still Not A Player," Big Pun (born **Christopher Rios**) chipped in some tasty rhymes—with fellow Latino rhymesman **Fat Joe**—for two Latin pop superstars, **Ricky Martin** and **Jennifer Lopez,** along with **Brandy** and **Heavy D,** among others.

Big Pun's Loud Records debut, "Capital Punishment," was the first platinum disc awarded to a solo Latino rap artist.

Loud Records is set to release Big Pun's sophomore disc, "Yeeeah Baby," on April 4.

GETTING CAUGHT UP: BMG's star rockers **Jaguares** are set to make their debut appearance on U.S. English-language TV Feb. 5 on CBS-TV's "The Saturday Early Show." The band will perform songs from its Grammy-nominated CD "Bajo El Azul De Tu Misterio."

Shakira, who is filling Calvin Klein jeans these days as its pitch *chica,* is set to release the acoustic CD "Shakira MTV Unplugged" Feb. 29 on Sony Discos. Shakira also has signed with **Freddy DeMann** for management. She formerly was with **Emilio Estefan Jr.,** who will continue work on her English-language disc.

Latino fusion and rock acts get top billing when New Line Cinema releases the soundtrack to its film "Price Of Glory" on April 4. Among the Hispanic notables debuting brand-new tunes in the movie, which stars **Jimmy Smits** and **Jon Seda,** are **Aterciopelados, Ozomatli, King Changó,** and **Control Machete.** "Price Of Glory" is scheduled to open April 7.

Universal kiddie artist **Tatiana** plans to kick off a two-month U.S. tour May 5 in Las Vegas. Between dates she plans to appear on a variety of stateside Spanish shows, including "Sábado Gigante," "Cristina," and "Despierta América." She may become a spokeswoman for a U.S. cereal company as well.

Anamaría Ceseña has been named brand development manager of José Cuervo International. She previously was Latin copywriter at BMG Direct.

MEXICO NOTAS: C2 superstar **Ricky Martin** is booked to play Feb. 26 before 50,000 fans at Foro Sol in Mexico City. RAC Producciones is handling the show.

Los Temerarios are scheduled to drop their new Fonovisa CD "En La Madrugada Se Fue" on Feb. 27. Bandleader **Adolfo Angel** says that while the group experiments with new rhythms on the forthcoming album, he is sure the group's fans will enjoy the set. Los Temerarios are expected to play Mexico City's Aztec Stadium later this year.

These are tough times for **Joan Sebastian.** The Musart idol is suffering from bone cancer, his mother **Cecilia Figueroa** died Jan. 4, and his son, singer **José Manuel Figueroa,** has been sued for assaulting a woman

(Continued on page 44)

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.)
5	**ALGUNA VEZ** (F.I.P.P., BMI)
17	**ANDO AMANECIDO** (Not Listed)
23	**ANILLO GRABADO** (Peer Int'l., BMI)
11	**ATADO A TU AMOR** (World Deep Music, BMI)
7	**BAJO LA LLUVIA** (Sony/ATV Discos, ASCAP)
27	**BUSCA OTRO AMOR** (Vander, ASCAP)
36	**CACHITO** (Warner/Chappell)
33	**CANCION EN LA ARENA** (Auger/Laureano, ASCAP)
1	**DESNUDA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
19	**DONDE ESTA EL AMOR** (F.I.P.P., BMI)
14	**DORMIR CONTIGO** (Manzamusic, SACM/Dinica, BMI)
38	**EL DISGUSTO** (Reyna Cornelio ASCAP/Intersong, ASCAP)
1	**EL LISTON DE TU PELO** (Not Listed)
35	**EN TODA LA CHAPA** (Vander, ASCAP)
25	**ESCUCHAME** (Estefan, ASCAP/MAF, ASCAP)
2	**FRUTA FRESCA** (Gaira Producciones)
11	**I NEED TO KNOW** (Sony/ATV Songs, BMI/Con Tiffam, BMI/Copyright Control)
15	**LAS HELADAS** (Flamingo BMI)
40	**LLEGAR A TI** (Ventura, ASCAP)
1	**MORIR DE AMOR** (Seg Son, BMI)
21	**NO LE RUEGES** (M A M P)
34	**OJOS NEGROS** (Not Listed)
37	**O TU O NINGUNA** (El Pedrosillo, ASCAP)
20	**PERDONAME** (Vander, ASCAP)
16	**PERO OILE** (PMC ASCAP)
29	**PIENSO EN TI** (Don Cat, ASCAP)
30	**PORQUE TE QUISE** (Not Listed)
3	**QUE ALGUIEN ME DIGA** (EMOA, SESAC)
24	**QUE LOCURA ENAMORARME DE TI** (AJS)
11	**RITMO TOTAL (RHYTHM DIVINE)** (Right Rank, ASCAP)
22	**SENTIRME VIVO** (Taco Music)
31	**SIENTO** (Karen, ASCAP)
4	**SI NO TE HUBIERAS IDO** (Crisma, SESAC)
12	**SOLO TU** (Rubet, ASCAP/Universal, ASCAP)
29	**SOLO UN RECUERDO** (Not Listed)
32	**SONADOR ETERNO** (Ser-Ca, BMI)
26	**SUFRO** (Not Listed)
1	**TE OFREZCO UN CORAZON** (Not Listed)
13	**TE QUIERO MUCHO** (Copyright Control)
39	**TUS REPROCHES** (Not Listed)



Do Something Taps Rojas. Hollywood Latin recording artist Nydia Rojas was recently selected by Do Something as the first Hispanic spokesperson for the nonprofit youth leadership organization. Shown, from left, are Martin Luther King III; Dr. Glen Toney, VP of Applied Materials; Andrew Shue, co-founder of Do Something; and Rojas.

Billboard®

FEBRUARY 19, 2000

Hot Latin Tracks™

Broadcast Data Systems

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	2	1	12	**RICARDO ARJONA** SONY DISCOS (2 weeks at No. 1)	DESNUDA R.ARJONA (R.ARJONA)
2	1	2	13	**CARLOS VIVES** EMI LATIN †	FRUTA FRESCA E.ESTEFAN JR., J.V.ZAMBRANO (M.MADERA)
(3)	3	4	13	**GILBERTO SANTA ROSA** SONY DISCOS	QUE ALGUIEN ME DIGA J.M.LUGO,G.SANTA ROSA (O.ALFANNO)
(4)	7	7	17	**MARCO ANTONIO SOLIS** FONOVISA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
5	4	6	25	**CHRISTIAN CASTRO** ARIOLA/BMG LATIN	ALGUNA VEZ R.SANTANDER (K.SANTANDER)
6	5	5	14	**LOS ANGELES AZULES** DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
7	6	3	11	**GRUPOMANIA** SONY DISCOS	BAJO LA LLUVIA O.SERRANO (O.SERRANO)
(8)	9	10	17	**BANDA EL RECODO** FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G.ADOLFO)
(9)	13	16	4	**CONJUNTO PRIMAVERA** FONOVISA	MORIR OE AMOR NOT LISTED (R.GONZALEZ MORA)
10	11	9	24	**MARC ANTHONY** COLUMBIA/SONY DISCOS †	OIMELO C.ROONEY,M.ANTHONY,C.ROONEY
11	10	8	28	**CHAYANNE** SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
12	12	15	9	**JACI VELASQUEZ** SONY DISCOS	SOLO TU R.PEREZ (R.PEREZ)
13	8	12	20	**LOS RIELEROS OEL NORTE** FONOVISA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
14	14	11	8	**LUIS MIGUEL** WEA LATINA †	DORMIR CONTIGO L.MIGUEL (A.MANZANERO)
15	16	17	8	**LOS TUCANES OE TIJUANA** EMI LATIN †	LAS HELAOAS G.FELIX (M.QUINTERO LARA)
16	15	14	22	**VICTOR MANUELLE** SONY DISCOS	PERO OILE S.GEORGE (V.MANUELLE)
				Greatest Gainer	
(17)	28	24	3	**LOS TIGRES OEL NORTE** FONOVISA	ANDO AMANECIDO NOT LISTED (NOT LISTED)
18	17	13	16	**ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)
(19)	23	—	2	**CHARLIE ZAA** SONOLUX/SONY DISCOS †	DONOE ESTA EL AMOR R.BLADES,J.A.MOLINA,E.ESTEFAN JR. (R.BARLOW,R.BLADES)
20	18	20	17	**PEPE AGUILAR** MUSART/BALBOA	PERDONAME PAGUILAR (EATO)
(21)	19	19	19	**CONJUNTO PRIMAVERA** FONOVISA	NO LE RUEGES V.MATA (J.ARMENTA)
(22)	RE-ENTRY		3	**EMMANUEL** UNIVERSAL LATINO †	SENTIRME VIVO E.RUFFINENGO (G.M.ZIGNAGO)
23	21	29	9	**TIRANOS OEL NORTE** SONY DISCOS	ANILLO GRABADO NOT LISTED (R.MENDEZ DEL CASTILLO)
24	22	27	3	**EDDIE SANTIAGO Y HUEY DUNBAR** SONY DISCOS	QUE LOCURA ENAMORARME DE TI S.GEORGE (A.VEZZANI)
25	20	18	19	**CARLOS PONCE** EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
(26)	25	25	3	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN †	SUFRO J.A.LEDEZMA (J.ZACUETA)
(27)	29	—	2	**POLO URIAS Y SU MAQUINA NORTENA** FONOVISA	BUSCA OTRO AMOR P.URIAS (P.BARRAZA)
(28)	NEW ▶		1	**LOS HURACANES OEL NORTE** FONOVISA †	SOLO UN RECUERDO NOT LISTED (NOT LISTED)
29	27	30	5	**EONITA NAZARIO** EMI LATIN	PIENSO EN TI O.DEL INFANTE (L.ANGEL)
(30)	NEW ▶		1	**JOAN SEBASTIAN** MUSART/BALBOA	PORQUE TE QUISE NOT LISTED (NOT LISTED)
31	26	21	12	**LOS HERMANOS ROSARIO** KAREN †	SIENTO R.ROSARIO,B.RODRIGUEZ (R.SOLIS)
32	33	31	12	**INTOCABLE** EMI LATIN †	SONADOR ETERNO J.LAYALA (L.PADILLA)
(33)	RE-ENTRY		3	**FIEL A LA VEGA** EMI LATIN †	CANCION EN LA ARENA FIEL A LA VEGA (T.AUGER,R.LAURELANO)
(34)	NEW ▶		1	**RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA** WEA LATINA	OJOS NEGROS B.SILVETTI (R.CELLAMARI)
(35)	NEW ▶		1	**BANOA MACHOS** WEAMEX/WEA LATINA	EN TODA LA CHAPA B.LOMELI,M.BUENO,A.MARISCAL (J.CABRERA CENTENO)
36	24	—	2	**MANA** WEA LATINA †	CACHITO A.GONZALEZ,FHER (FHER)
(37)	40	—	16	**LUIS MIGUEL** WLA LATINA †	O TU O NINGUNA L.MIGUEL (J.C.CALDERON)
38	32	32	15	**JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** RCA/BMG LATIN	EL DISGUSTO M.A.SANCHEZ (C.REYNA)
39	30	23	7	**LOS SEMENTALES OE NUEVO LEON** SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
40	34	36	24	**JACI VELASQUEZ** SONY DISCOS †	LLEGAR A TI R.PEREZ (T.TORRES A.TALAMANTE,J.A.GRIJALVA,J.LUNA)

POP

24 STATIONS

1 **RICARDO ARJONA** SONY DISCOS DESNUDA
2 **CARLOS VIVES** EMI LATIN FRUTA FRESCA
3 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN ALGUNA VEZ
4 **CHAYANNE** SONY DISCOS ATADO A TU AMOR
5 **MARCO ANTONIO SOLIS** FONOVISA SI NO TE HUBIERAS IDO
6 **LUIS MIGUEL** WEA LATINA DORMIR CONTIGO
7 **JACI VELASQUEZ** SONY DISCOS SOLO TU
8 **CHARLIE ZAA** SONOLUX/SONY DISCOS DONDE ESTA EL AMOR
9 **MARC ANTHONY** COLUMBIA/SONY DISCOS OIMELO
10 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN
11 **FIEL A LA VEGA** EMI LATIN CANCION EN LA ARENA
12 **EMMANUEL** UNIVERSAL LATINO SENTIRME VIVO
13 **ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO RITMO TOTAL
14 **RICARDO MONTANER CON LA LONDON METROPOLITAN ORCHESTRA** WEA LATINA OJOS NEGROS
15 **MANA** WEA LATINA CACHITO

TROPICAL/SALSA

16 STATIONS

1 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN
2 **CARLOS VIVES** EMI LATIN FRUTA FRESCA
3 **GRUPOMANIA** SONY DISCOS BAJO LA LLUVIA
4 **VICTOR MANUELLE** SONY DISCOS PERO DILE
5 **EDDIE SANTIAGO Y HUEY DUNBAR** SONY DISCOS QUE LOCURA ENAMORARME DE TI
6 **RICARDO ARJONA** SONY DISCOS DESNUDA
7 **MARC ANTHONY** COLUMBIA/SONY DISCOS OIMELO
8 **LOS HERMANOS ROSARIO** KAREN SIENTO
9 **PENA SUAZO Y SU BANDA GORDA** MTAVI AQUI, PERO ALLA
10 **ELVIS CRESPO** SONY DISCOS POR EL CAMINITO
11 **EIFFEL 65** REPUBLIC/UNIVERSAL BLUE (DA BA DEE)
12 **FRANKIE NEGRON** WEACARIBE/WEA LATINA REMOLINO
13 **EDNITA NAZARIO** EMI LATIN PIENSO EN TI
14 **GISSELLE** ARIOLA/BMG LATIN FUEGO EN LA CINTURA
15 **FIEL A LA VEGA** EMI LATIN CANCION EN LA ARENA

REGIONAL MEXICAN

61 STATIONS

1 **LOS ANGELES AZULES** DISA/EMI LATIN EL LISTON
2 **BANDA EL RECODO** FONOVISA TE OFREZCO UN CORAZON
3 **CONJUNTO PRIMAVERA** FONOVISA MORIR DE AMOR
4 **LOS RIELEROS OEL NORTE** FONOVISA TE QUIERO MUCHO
5 **LOS TUCANES DE TIJUANA** EMI LATIN LAS HELADAS
6 **LOS TIGRES DEL NORTE** FONOVISA ANDO AMANECIDO
7 **CONJUNTO PRIMAVERA** FONOVISA NO LE RUEGES
8 **TIRANOS DEL NORTE** SONY DISCOS ANILLO GRABADO
9 **EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN SUFRO
10 **POLO URIAS Y SU MAQUINA NORTENA** FONOVISA BUSCA OTRO AMOR
11 **LOS HURACANES OEL NORTE** FONOVISA SOLO UN RECUERDO
12 **JOAN SEBASTIAN** MUSART/BALBOA PORQUE TE QUISE
13 **INTOCABLE** EMI LATIN SONADOR ETERNO
14 **BANDA MACHOS** WEAMEX/WEA LATINA EN TOOA LA CHAPA
15 **JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** RCA/BMG LATIN EL DISGUSTO

○ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from page 42)

at a party. At least Sebastian can take small comfort that he still is popular. His song "Porque Te Quise" hits Billboard's Hot Latin Tracks this issue at No. 30.

CELEBRATING JIMÉNEZ: To celebrate the 50th anniversary of the beginning of the career of Mexico's music legend **José Alfredo Jiménez**, **Roberto Cantoral**, president of Sociedad de Autores y Compositores de Música (SACM), will preside over a ceremony on Feb. 29 in which a statue of Jiménez will be erected at Pase de los Compositores in Mexico City.

The statue is the work of sculptor **Oscar Ponzanelli**, who is known for creating statues of **Lola Beltrán** and **Don Cruz Lizárraga**, among others.

Concurrently, **José Alfredo Jiménez Jr.** has announced that BMG Mexico is set to release in mid-2000 a disc that will include eight previously unreleased recordings by his father. In-demand producer **Bebu Silvetti** will oversee the project.

PANDORA, EMI MEXICO SPLIT: After 15 years, female pop vocal trio **Pandora** and EMI Mexico have parted ways. While **Mayte**, **Fernanda**, and **Isabel** plan to continue to perform together, Isabel is hosting a weekday radio show in Mexico City called "Isabelementemusical." The program features news and music about AC artists.

ACTRESS FOR SALE: **Lupita D'Alessio**, who is known to be a bit temperamental, is in the soup again.

For years, the torch singer wanted the chance to star again in a telenovela with Televisa but never got the opportunity to do so.

In stepped TV Azteca, which wrote and produced a soap especially for D'Alessio titled "Ellas: Inocentes O Culpables." But several weeks ago, she allegedly had health problems that held up the show's production, and in February her departure from the show was made official by producer/director **Antulio Jiménez Pons**.

Jiménez Pons blamed her exit on the strains of filming a soap, but others on the set reportedly said she was a tempestuous terror to work with.

In any case, D'Alessio has finished her latest CD, produced by hot *ranchero* singer **Pepe Aguilar**. The disc, to be released on a label recently created by concert promoter Ocesa called Genera Música, will contain "Espejo," the theme song of "Ellas: Inocentes O Culpables."

TARKAN IN TRIUMPH: Turkish pop/dance singer **Tarkan**, whose self-titled disc already has sold 100,000 units in Mexico, according to Universal, is on the verge of becoming a big name throughout Latin America, thanks to his hit single "Simarik."

Tarkan is expecting to make a promotional visit to Mexico in March, provided he can finish up his military service in Turkey. Tarkan is expected to release his second disc in the middle of 2000.

CHART NOTES, RADIO: The top spots of Hot Latin Tracks continue to play musical chairs, as **Ricardo Arjona's** "Desnuda" (Sony Discos) dislodges **Carlos Vives'** "Fruta Fresca" (EMI Latin) for the second time in three weeks.

"Desnuda" secures the throne by the barest of margins—14.3 million audience impressions to the 14.2 impressions notched by "Fruta Fresca."

And for the eighth consecutive week, "Desnuda" reigns over the pop genre chart with 9.9 million impressions, down 200,000 from last issue.

Los Angeles Azules' "El Listón De Tu Pelo" (Disa/EMI Latin) stays No. 1 on the regional Mexican genre chart for the third straight week, with 9.1 million impressions, off 400,000 from last issue.

Ratcheting up 2-1 on the tropical/salsa genre chart, though its impressions count was unchanged at 9.2 million, is **Gilberto Santa Rosa's** "Qué Alguien Me Diga" (Sony Discos).

CHART NOTES, RETAIL: Though sales figures of titles charting on The Billboard Latin 50 this issue were virtually identical to the previous issue, the numbers are running a whopping 48% ahead of the figures from a similar period in 1999.

Conjunto Primavera's "Morir De Amor" (Fonovisa) continues to lead the pack on The Billboard Latin 50, despite registering the same number of units sold as last issue—8,000.

"Morir De Amor," down 153 to 165 on The Billboard 200, stays No. 1 on the regional Mexican genre chart for the second straight week.

Perched atop the tropical/salsa genre chart for the 13th successive week is **Marc Anthony's** "Desde Un Principio—From The Beginning" (Sony Discos), up 500 units to 7,000.

Elvis Crespo's "The Remixes" (Sony Discos) retains top ranking on the pop genre chart for the third week, running on 5,500 pieces, off 29% from last issue.

New to the top 10 of The Billboard Latin 50 this issue is **Grupo Bryndis**, the veteran Mexican band whose *cumbia*/pop disc "Por El Pasado" vaults 23-10 on 3,500 unit sales.

SALES STATFILE: The Billboard Latin 50—this issue: 131,500 units; last issue: 132,000 units; similar issue last year: 89,000 units.

Pop genre chart—this issue: 49,000 units; last issue: 51,000 units; similar issue last year: 35,000 units.

Tropical/salsa genre chart—this issue: 41,000 units; last issue: 42,000 units; similar issue last year: 24,000 units.

Regional Mexican genre chart—this issue: 33,000 units; last issue: 31,500 units; similar issue last year: 25,000 units.

Assistance in preparing this column provided by Sergio Fortuño in Santiago, Chile, and Teresa Aguilera in Mexico City



Nocheros Millonarios. During a recent performance in Buenos Aires, EMI Argentina recording act Los Nocheros was presented an award by the label in recognition of sales of more than 1 million units in Argentina. The band's latest disc, a self-titled CD that has already topped the country's sales charts, is slated for release in April throughout Latin America. Shown, from left, are Los Nocheros bandmates Kike Teruel and Mario Teruel; Roberto "Chacho" Ruiz, managing director at EMI Argentina; Jorge Rojas, member of Los Nocheros; Alejandro Varela, marketing director at EMI Argentina; and Rubén Ehizaguirre, member of Los Nocheros.

Noelia Does Proud By Mom And Puerto Rico

BY KARL ROSS

MIAMI—When word first got around that Noelia, the daughter of Puerto Rican pop diva Yolandita Monge, was going to release a solo album, the initial reaction among industry observers and fans from her home island was tinged with skepticism.

After all, her mother—famed for her girlish voice and womanly figure—is one of the island's most enduring recording stars, while stepdad Topy Mamery is a well-known concert promoter and artist manager.

Many figured that Noelia was twisting her finger around Mom's sequined apron strings and that the disc was an act of parental indulgence.

But the commercial prosperity of the Fonovisa star's eponymous debut album, which spent more than 10 months on The Billboard Latin 50, quashed any debate about her artistic merits.

The 22-year-old Noelia has with her first disc accomplished what more seasoned performers have been unable to do after years of exposure: achieve stardom outside of Puerto Rico. And most surprising of all, she did it without her parents' coaching or connections.

As a high school student living with her parents in Miami, Noelia repeatedly voiced her interest in pursuing a recording career. "I spent hours trying to convince them to help me," Noelia recalls. "I'd say, 'Topy, help me become a singer,' and he'd say, 'OK, we're going to launch your career,' and be'd laugh like it was a big joke."

Though she says "Mommy always knew" she would someday become an artist, Noelia says her mother had strong reservations.

"Perhaps as a result of her [Monge's] experience, what she went through starting out, and acting out of maternal instinct—being overprotective and all that—she didn't think the time had come.

"But as someone who is leaving adolescence and entering adulthood, I wanted to strike out on my own and take a bite out of life," she says.

Upon graduating at 18, Noelia left the nest in Miami for her native Puerto Rico. And though not embittered, as was widely reported in the island press, she never sought her parents' help again.

After working in retail, Noelia landed a job as receptionist for the management company of star *salsero* Gilberto Santa Rosa.

Before long, Noelia, still harboring her aspirations for a recording career, became a production assistant. One day she summoned her courage and handed Santa Rosa a homemade demo tape in which she sang a cappella. Then she held her breath. "He listened to it, and much to my surprise he started giving me



NOELIA

all kinds of advice.

"I told him I didn't have the contacts or resources to do a proper demo," Noelia continues. "The next week, he called the office and told me we were going to the studio of [producer] Cucco Peña to cut a demo tape. I wanted to die! I didn't know what song I was going to sing, I wasn't prepared . . . I'll never forget it."

Peña, one of Latin music's most acclaimed producers of tropical-rooted music, says many aspiring artists walking unrehearsed into his studio as Noelia did "would become frightened by the microphone."

But Noelia turned out to be a natural. "We didn't have to give her much coaching," Peña says. "That impressed me. She acted as if she'd been doing it since she was in the crib."

As for her album, Noelia credits Miami-based producer Estéfano for her instant success. Estéfano penned seven of the 10 tracks on her album, including her leadoff smash "Tú," a teary-eyed torch number, and the uptempo shaker "Candela," which captures Noelia's coquettish side.

Noelia and Estéfano proved to be a potent team.

Noelia's album spent 41 weeks on the Billboard Latin 50 chart, peaking at No. 7. Among the singles, "Tú" spent 26 weeks on Hot Latin Tracks, roosting as high as No. 5, while "Candela" reached No. 27 and "Toco La Luz" charted at No. 32.

Noelia says it was important for her to be "authentic," not a fabricated artist called on by record label hands to be marketed as a "bimbo or sex bunny."

Estéfano, Noelia says, spent three weeks getting to know her before sitting down to compose. "His lyrics were tailor-made for me," she declares, "just like a dress that fits like it's painted on your body. He really did a masterpiece for me; the truth is I identify with everything he wrote."

Independently compiled hit parades have reported Noelia near or at the top of the charts in scores of countries throughout Central and South America, where she has been touring for the past nine months.

Her pan-regional stardom has raised Noelia's artistic sights for the sophomore release that she is recording.

"I'm going to do some fast numbers, something that's going to get inside people so they can let loose all that Latin energy," she says. Noelia also plans to include some songs she wrote herself.

Noelia asserts that the reports of friction between her and her mother have been misguided, and though her mother initially resisted her decision to seek the spotlight, the two are friends and confidantes.

"She [Monge] was just in Argentina promoting her new record," Noelia says. "And she heard my song all over the radio, at the top of the playlists. When we spoke over the phone, she was euphoric. She said, 'You're the first Puerto Rican artist to make it big in Argentina with her first record.' . . . She got all carried away and said, 'I don't think I'm any good at being the mother of such a famous star, because it makes me nervous.' "

LATIN MUSIC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

1 2 3 4 5 6

FOCUS ON LATIN GENRE CHARTS



Victor Manuelle



Christian Castro

Latin Radio Recaps Premiere

Beginning with this edition of Latin Music 6 Pack, Billboard is debuting year-to-date recaps of the three radio-genre charts: Pop, Tropical/Salsa and Regional Mexican.

Each chart lists the 40 most-listened-to singles from Dec. 4, 1999, to Jan. 29, 2000.

Los Rieleros Del Norte's "Te Quiero Mucho," the top track on the Regional Mexican genre chart, has scaled Hot Latin Tracks. The other two No. 1 singles on the Pop and Tropical/Salsa-genre charts have reached the top 10 of Hot Latin Tracks.

Airplay Monitor, a division of Billboard Music Group, publishes a weekly top-40 listing of the trio of radio genre charts in their new weekly Hot Latin Fax. — *John Lannert*

LATIN POP 40

Pos. Title—Artist—Imprint/Label

1 **Alguna Vez**—Christion Costro—Ariola/BMG Latin
2 **Ritmo Total**—Enrique Iglesios—Interscope/Universol Lotino
3 **Desnuda**—Ricardo Arjona—Sony Discas
4 **Escúchame**—Corlos Ponce—EMI Lotin
5 **Llegar A Tí**—Joci Velósquez—Sony Discos
6 **Fruta Fresca**—Corlos Vives—EMI Latin
7 **Dimelo**—Morc Anthony—Columbio/Sony Discos
8 **O Tú O Ninguna**—Luis Miguel—WEA Latino
9 **Si No Te Hubieras Ido**—Morco Antonio Solís—Fonoviso
10 **Atado A Tu Amor**—Choyanne—Sony Discos

Continued on page LM-3

TO SING OF HER OWN PEOPLE

Contemporary-Christian artist Jaci Velásquez strikes Latin secular gold.

BY JOHN LANNERT

When Sony Discos' contemporary-Christian star Jaci Velásquez scored her first Spanish-language single last year, she recalls that it was the most thrilling moment in her career.

Velásquez also remembers with a chuckle when she told the Sony executives to keep the faith in her Spanish career, because, as she put it: "I know someone in a real high place, and he'll take care of us."

Judging from Billboard's radio and retail charts, Velásquez and Sony have been well taken care of.

Velásquez's first single, "Llegar A Tí," climbed to the pinnacle of Hot Latin Tracks. Her sophomore single, "Sólo Tú," has become her second top-10 hit. In addition, her debut CD, "Llegar A Tí," has reached the top 10 of The Billboard Latin 50.

Velásquez's chart accomplishments in the Spanish market are unique in the fact that few recording artists make a successful transition from English-language to Spanish-language markets.

CROSSING FROM CHRISTIAN

Even more astonishing, however, is that Velásquez has been able to successfully switch from the English-language contemporary-Christian market to the Spanish secular market.

To be sure, Velásquez's high-charting CD contains plenty of spiritually directed material, most of which comprises translated songs from her English Christian discs.

But the hit title track and "Sólo Tú"—both penned by the album's producer, Rudy Pérez—are warm ballads whose lyrics are certainly open to an interpretation

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JACI VELÁSQUEZ

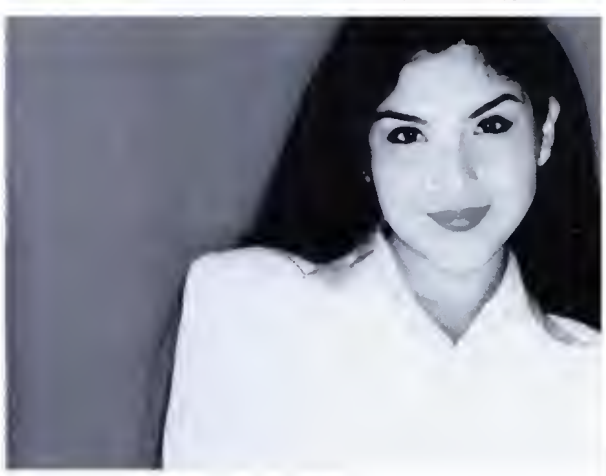
Continued from page LM-1

geared toward a relationship between a man and a woman.

While saying that the Sony brass is not trying to alter her Christian beliefs, the pretty and cheerful 20-year-old Texas native adds that "not all of my songs are about God. But I do have a faith that intertwines my whole life, and it feeds me the life I live."

"Some people in the business, because an artist has a Christian inclination or is a Christian in their personal lives, would think that could be a limiting factor," says Oscar Llord, president of Sony Discos. "I don't think so. Contemporary music represents every genre. There are great rock, pop and rap songs with positive lyrics, which is good for the kids out there."

Velásquez notes, as well, that the divide between contemporary Christian and secular pop can be narrow at times.



Jaci Velásquez

"Take Sixpence None The Richer," says Velásquez. "They're a Christian band. When 'Kiss Me' came out, the Christian market is looking at it, going, 'What do they mean by that?'

"But they released it on Christian radio," adds Velásquez, "and then pop radio picked it up and it became huge. There have been so many anglo Christian artists that have crossed over into the pop market—not even intentionally—but they just did, because people are looking for the innocence that spiritual Christian artists can convey."

Though Velásquez acknowledges that she "would have loved" to have cut "Kiss Me," she admits that fans of Christian music might frown on one of their favorites cutting a secular tune.

Velásquez then hastens to point out, "I relate to what I sing about. I relate to 'Llegar A Tí.' It is about a love one day I will have. With 'Sólo Tú,' I wanted Rudy to write a love song for me, and I wanted him to write it about love in the purest of forms. I don't sing about love in the 'Hey baby, come on over let me show you' way. I am a believer in sexual abstinence. I plan on remaining a virgin until the day I get married."

Velásquez's booming voice and heartfelt delivery have been well-known and appreciated among Christian-music fans since 1996, when she scored her first Christian smash, "If This World."

SPECIAL VOICE

In 1997, Velásquez tacked on another fan when Llord caught her performance at the Dove Awards. A year later, Llord signed Velásquez to Sony.

Llord was captivated by Velásquez's onstage charisma and "special voice" that he reckons will enable Velásquez to become a top torch singer along the lines of Whitney Houston or Celine Dion.

"We've had a lot of female artists in the Latin market who are extremely effective in delivering rhythmic songs," declares Llord. "But I think that the Celine Dion or Whitney Houston type of voice in the Latin music market has not been there lately. Those voices obviously are very difficult to find.

"But Jaci, who has already been delivering performances in the fashion that she does, has a tremendous potential to grow and become that sort of artist in our business."

Velásquez says she decided to cut a Spanish disc because she "wanted to be able to sing of my own people." When she began cutting the sides for "Llegar A Tí," however, she could not speak or sing Spanish.

Saying her Spanish has since improved "in leaps and bounds," Velásquez adds with a chuckle that "the tutoring I've had is practicing on the poor Latino interviewers."

"Llegar A Tí" has been released in Latin America, where Velásquez is expected to make several promotional trips. She also is scheduled to record an English-language Christian disc, slated for release in the third quarter of 2000.

"It's like God planned it all," says Velásquez, referring to her new bilingual recording career, one that looks to ascend to more heavenly heights in the future. ■

LATIN POP 40

Continued from page LM-1

11 **El Poder De Tu Amor**—Ricordo Montaner—WEA Latina
12 **Moscas En La Cosa**—Shakira—Sony Discos
13 **Shake Your Bon-Bon**—Ricky Martin—C2/Sony Discos
14 **Dormir Contigo**—Luis Miguel—WEA Latina
15 **Completamente Tuyo**—Marcos Llunas—AJ
16 **Que Alguien Me Diga**—Gilberto Santa Rosa—Sony Discos
17 **Se Vo El Amor**—Los Tri-O—Ariola/BMG Latin
18 **Baja La Lluvia**—Grupománia—Sony Discos
19 **Si He Sabido Amor**—Alejandro Fernández—Sony Discos
20 **Cancion En La Arena**—Fiel A La Vega—EMI Latin
21 **Todo Está Bien**—Juan Gabriel—Ariola/BMG Latin
22 **Pienso En Tí**—Ednita Nazario—EMI Latin
23 **Sentirme Vivo**—Emmanuel—Universal Latino
24 **Perdáname**—Pepe Aguilar—Musart/Balboa
25 **Sólo Tú**—Jaci Velásquez—Sony Discos
26 **Nunca Te Olvidaré**—Enrique Iglesias—Fonovisa
27 **Historia**—Ricardo Arjona—Sony Discos
28 **Te Veo Venir Soledad**—Franco de Vita—Sony Discos
29 **Loco**—Alejandro Fernández—Sony Discos
30 **La Ultima Noche**—Diego Torres—RCA/BMG Latin
31 **Bella**—Ricky Martin—C2/Sony Discos
32 **Arriesgaré La Piel**—Yolandita Monge—Ariola/BMG Latin
33 **Escúchame**—Los Sobrosos Del Merengue—Caiman
34 **Blue (Da Ba Dee)**—Eiffel 65—Republic/Universal
35 **De Hoy En Adelante**—Millie—EMI Latin
36 **That's The Way It Is**—Celine Dion—550 Music/550-Work
37 **Cochito**—Maná—WEA Latina
38 **Tu Me Haces Sonor**—MDO—Sony Discos
39 **Fuega En La Cintura**—Gisselle—Ariola/BMG Latin
40 **Bailamos**—Enrique Iglesias—Fonovisa/Interscope/Universal Latina

TROPICAL/SALSA 40

Pos. Title—Artist—Imprint/Label
1 **Pero Dile**—Victor Manuelle—Sony Discos
2 **Fruta Fresca**—Carlos Vives—EMI Latin
3 **Bajo La Lluvia**—Grupománia—Sony Discos
4 **Que Alguien Me Diga**—Gilberto Santa Rosa—Sony Discos
5 **Dimelo**—Marc Anthony—Columbia/Sony Discos
6 **Ritma Total**—Enrique Iglesias—Interscope/Universal Latino
7 **Siento**—Los Hermanas Rosario—Karen
8 **Escúchame**—Los Sobrosas Del Merengue—Caiman
9 **Por El Caminito**—Elvis Crespo—Sony Discos
10 **Escúchame**—Carlos Ponce—EMI Latin



Los Rieleros Del Norte

11 **El Poder De Tu Amar**—Ricordo Montaner—WEA Latino
12 **Aqui, Pero Alla**—Peña Suazo Y Su Banda Gordo—MT&VI
13 **Da La Vuelta**—Marc Anthony—Columbia/Sony Discos
14 **Shake Your Bon-Bon**—Ricky Martin—C2/Sony Discos
15 **Remolino**—Frankie Negrón—WEAcaribe/WEA Latina
16 **Alguna Vez**—Christian Castro—Ariola/BMG Latin
17 **Clavada En Un Bar**—José Alberto—RykoLatina/Rykodisc
18 **Aunque Me Voy**—Lazz—WEA Latina
19 **Que Te Vas**—George LaMond—Prestigia/Sony Discos
20 **Completamente Tuyo**—Marcos Llunas—AJ
21 **Historia**—Ricardo Arjana—Sony Discos
22 **Cancion En La Arena**—Fiel A La Vega—EMI Latin
23 **La Fiebre**—Tanny Tun Tun—Caiman
24 **Fuego En La Cintura**—Gisselle—Ariola/BMG Latin
25 **La Fama**—Domingo Quiñones—RMM
26 **Hielo**—India—RMM
27 **O Tú O Ninguno**—Luis Miguel—WEA Latina
28 **El Jumo**—Jossie Esteban—Mas
29 **Llegar A Tí**—Jaci Velásquez—Sony Discos
30 **La Persona Equivocado**—Melina León With Victor Manuelle—Sony Discos
31 **Pienso En Tí**—Ednita Nazario—EMI Latin
32 **Blue (Da Ba Dee)**—Eiffel 65—Republic/Universal
33 **Tu Cariñito**—Puerto Rican Power—Sony Discos
34 **Contemos Todos Contemos**—Tito Rojas—M.P./Sony Discos
35 **Te Veo Venir Soledad**—Franco De Vita—Sony Discos
36 **That's The Way It Is**—Celine Dian—550 Music/550-Work
37 **Ya Me Conse**—Olga Tañán—WEA Latina
38 **Me Enamóra Más**—Luisa—Coliente/Atlantic
39 **Déjate Querer**—Gilberto Santa Rosa—Sony Discos
40 **Bella**—Ricky Martin—C2/Sony Discos

REGIONAL MEXICAN 40

Pos. Title—Artist—Imprint/Label
1 **Te Quiera Mucho**—Los Rieleros Del Norte—Fonovisa
2 **Te Ofrezco Un Carazón**—Banda El Recodo—Fonovisa
3 **El Listón De Tu Pelo**—Los Angeles Azules—Disa/EMI Latin
4 **No Le Rueges**—Conjunto Primavera—Fonovisa
5 **Con Quien Estoras**—Arkangel R-15—Sony Discas
6 **Mi Gusto Es**—Ezequiel Peña—Fonovisa
7 **Perdóname**—Pepe Aguilar—Musart/Balboa
8 **Soñador Eterno**—Intocable—EMI Latin
9 **Dos Gotas De Agua**—Bando Maguey—RCA/BMG Latin
10 **Alma Rebelde**—Límite—Universal Latino
11 **Eternamente**—Vicente Fernández—Sony Discos
12 **No Compra Amores**—Banda Machos—WEAMex/WEA Latino
13 **Basura**—Los Mismos—EMI Latin
14 **Añillo Grabado**—Tironos Del Norte—Sony Discos
15 **Paraiso Terrenol**—Priscila Y Sus Balas De Plata—Andrea/Platina/Fonovisa
16 **El Disgusto**—Julio Preciada Y Su Bando Perla Del Pacifico—RCA/BMG Latin
17 **Las Heladas**—Los Tucanes De Tijuana—EMI Latin
18 **Tus Reproches**—Los Sementales De Nuevo León—Sony Discos
19 **Espero Que Te Cumpla**—Los Invasores De Nueva León—EMI Latin
20 **Con La Soga Al Cuello**—Los Tigres Del Norte—Fonovisa
21 **Sólo Un Recuerdo**—Los Huracanes Del Norte—Fonovisa
22 **Si No Te Hubieras Ido**—Marco Antonio Solís—Fonovisa
23 **Sufro**—El Coyote Y Su Banda Tierra Santa—EMI Latin
24 **Se Boila Así**—Tigrillos—WEAMex/WEA Latina
25 **El Amigo Que Se Fue**—Intacable—EMI Latin
26 **Mujer, Mujer**—Los Traviezos Del Norte—Sony Discos
27 **Si Estuvieras Conmigo**—Liberacían—Disa/EMI Latin
28 **De Tin Marin**—Los Tucanes De Tijuana—EMI Latin
29 **Estoba Sola**—Los Temerarias—Fonovisa
30 **Lágrimas**—Los Tigres Del Norte—Fonovisa
31 **Se Me Notan Tus Besos**—Graciela Beltrán—EMI Latin
32 **La Cumbio Del Garrote**—Los Del Garrate—Universal Latino
33 **Fuiste Malo**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
34 **Razones De Mujer**—Joan Sebastian—Musart/Balboa
35 **Hace Un Año**—Julia Preciada Y Su Bando Perla Del Pacifico—Ariola/BMG Latin
36 **Si He Sabido Amor**—Alejandra Fernández—Sony Discos
37 **Solomente Mia**—Masizzo—Soundmex/Sony Discos
38 **Otra Vez A La Cantina**—Michael Salgado—Joey/Sony Discos
39 **Y Por Esa Calle Vive**—Grupo Tentación—Sony Discos
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Artists & Music

'SUPERNATURAL' GOLD, LIVE-ALBUM FRENZY, PARQUE-ROCKIN' NEWCOMERS

• On Dec. 9, 1999, **Santana** received a gold disc for "Supernatural," which sold mare than 100,000 units. The next day, Santana and **Maná** performed before 50,000 spectators, wha warmed up a freezing evening at Mexico City's Foro Sol with heated cheers and applause for one af the best concert dates of the year.



Santana

• High-flying ranchero singer **Pepe Aguilar** recently signed a five-album deal with Mexican indie Discos Musart. The terms of the pact call for Musart to actively promote Aguilar and pravide him with a recarding studio as needed. Aguilar's three discs from his "Trilogy Of Luck" series generated sales exceeding 2.5 million units in Mexico.

• While many famed recarding artists might be avaiding Colambia because of its internal political strife, there were twa successful jazz festivals and one prosperous rock festival in recent months.

In September, the XI Internatianal Jazz Festival, held at Teatro Libre in Bagatá, attracted a stellar Latin American lineup that included **Arturo Sandoval**, **Danilo Pérez**, **Ray Barreto**, **Hermeto Pascual**, **Paquito D'Rivera**, **Rubén González** and Grammy nominees **Chucho Valdés**, **Gonzalo Rubalcaba** and **Poncho Sánchez**. Kicking off the 10-day festival were Colombian acts **Quinteto Zoe** and **Kent Biswell**, the latter of whom is one of the founders af the event.

Before perfarming at the jazz festival in Bogatá, Ganzález, alang with fellow Buena Vista Social Club alum **Ibrahim Ferrer**, turned in a superb set Sept. 3 at the third editian af Barranquilla's Latin Jazz Festival, a four-day event sparting Rubalcaba and Cuban act **Roberto Fonseca**.

• In Octaber, the fifth installment af Rack Al Parque taok place in Bogotá with an all-star, rock en español bill featuring **Café Tacuba**, **Molotov**, **Control Machete**, **Víctimas Del Doctor Cerebro**, **Julieta Venegas**, and **Illya Kuryaki & The Valderramas**.

Continued on page LM-8

• A live-album frenzy of sorts has reached the Brazilian music industry. Following *Gilberto Gil's* "Quanta Live" (Warner), which won the '99 Grammy Award in the world-music category, EMI Brazil rock acts *Os Paralamas Do Sucesso* and *Legião Urbana* dropped live CDs—both named "Acústico."

And, apart from *Djavan's* "Ao Viva," two of the strongest names in Brazilian music recently put out live CDs that have became top sellers. One af them is singer *Gal Costa*, wha celebrates the storied legacy af the late composer *Antonio Carlos Jabim* in the BMG Brazil disc "Gal Canta Tam Jobim." The other is *Chica Buarque de Halanda*, whose BMG title, "Chico Buarque Ao Vivo," was one of the most awaited and praised Brazilian CDs in recent memory. The album marks his 35th year in the music industry.

Also out is the two-CD set by *Maria Bethânia*, "Diamante Verdadeiro." Bethânia's 27-track album contains such all-time Bethânia classics as "Mel" and "Drama," alang with new bahia-flavored songs and reinterpretations of tunes by such esteemed composers as Buarque, *Heitor Villa-Lobos*, *Caetano Veloso* and *Dorival Caymmi*.



Elvis Crespo

CROSSING THE POND

For Latin acts, Spain is the last stop on the way to the big time. And Spanish acts are finding gold by flying in the opposite direction.

BY HOWELL LLEWELLYN

MADRID—Last year saw the consolidation of Latino success by many artists in Spain, with two notable facets—Puerto Rico was the main source of new acts breaking through, and Sony was the label chiefly responsible for this phenomenon.

No surprise, then, that Sony Music Entertainment Spain president Claudio Condé should predict that the next major triumph will be that of Elvis Crespo, the New York–born Puerto Rican who, in 1999, established himself as the foremost young merengue artist. One of his songs, "Suavemente," became a teenage anthem in many Latino markets.

Crespo is by no means unknown in Spain, and his first album release here, "Píntame," went platinum last year by selling in excess of 100,000 units. He played sold-out concerts in four Spanish cities in December, and a promotional visit is planned for late March to push his latest release, "Re-Mixes," which is just that—a collection of remixes of his main hits.

Crespo's first album, "Suavemente," was not released in Spain, despite selling 100,000 units in the U.S. But the Spanish edition of "Píntame" includes two songs from that album—"Suavemente" itself and "Tu Sonrisa"—as well as a remix of the title song.

Crespo is perfect as the boy next door. The 28-year-old says "Suavemente" was inspired by his son, Elvis Jr., and that God has helped him in some of his most socially aware songs. His career began, at the age of 17, with Willie Berrios and Toño Rosario.

Of "Píntame," he says, "After recording such a successful album as 'Suavemente,' the most important thing was to make a solid record that could show my versatility as a vocalist. That's why we decided to record 11 merengues with a style to which our public is accustomed, plus a *bachata*, a salsa and a ballad."

KING OF THE NIGHT

Bound for Latin America are two Spanish artists who are already established there. Veteran singer/songwriter Joaquín Sabina needs no introduction after 30 years of constant acclaim, chiefly in Argentina and Mexico, as well as Spain. Sabina's new album, "19 Días Y 500 Noches," has sold some 500,000 units in Spain, reports BMG-Ariola, which demonstrates that his link with youth and street culture (especially late-night life) is stronger than that of most people aged half his 50 years.

Sabina arrived in Uruguay at the end of January for a tour that was scheduled to also take in Argentina, Mexico, Costa Rica, the Dominican Republic and Venezuela. He then returned to Spain for a summer tour, before going back to Latin America in October. "19 Días Y 500 Noches" was released in September, and has already sold 500,000 units in Spain and 200,000 in Latin America.

Sabina is indisputably the finest lyricist among Spanish singer/songwriters and is the master chronicler of nocturnal havens, dark corners and acceptable excesses. He spends much time in Latin America, and influences from Mexico, Argentina and Cuba can all be heard on his fine album.

OLD-WORLD FAVORITE

The other is singer Ana Torroja, whose second solo album, "Pasajes De Un Sueño," was released last month in Spain, Latin America and the U.S. Torroja was the singer of Spain's most-successful-ever group, Mecano, which was especially big in Mexico. Mecano—Ana and brothers Nacho and José María Cano—sold well throughout Latin America (except, curiously, in Argentina).

Torroja also traveled to Latin America and the U.S. in the last week of January—in her case, to Mexico, Miami and Puerto Rico—for promotional visits. In May, she begins a tour of several Latin American countries.

Her debut solo album, "Puntos Cardinales," which was released in 1997, sold some 450,000 units in Spain and Latin America, according to BMG-Ariola, with Mexico and Chile being her main markets outside Spain. She also sells well in U.S. Latino markets. "Pasajes De Un Sueño" was recorded in New York by acclaimed producers Arto Lindsay and Andrés Levin and includes Brazilian and Cuban influences. The album track "Diosa Del Cobre" was written by Cuban composer Pavel Urkija. ■

WHEN ONE LEGEND MEETS ANOTHER

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Merchants & Marketing

Chilean Locals, Colombian Giveaways & Argentine Expansion

Tower Records ended 1999 with the last-minute opening of two new stores in Buenas Aires. One outlet is o four-story, 2,500-squore-meter flagship store in the center of the Belgrano district. The other is on 800-squore-meter store locoted in o cinemo complex in the elegant Recoleto neighborhood. Plons coll for o new store this month—the choin's fifth in Brozil—at onother cinemo complex located obout 40 miles from Buenos Aires.

• In the first promotion of its kind, Los Angeles punk lobel **Epitoph Records** embarked on a soles compaign with Latino indie retoiler **Ritmo Lotino** colled Punk O' Romo. Launched in December, the joint initiotive called for the sole of compilotion CDs of Epitoph ortists titled "Punk O' Ramo," which sold for $4.98. Buyers of the discs also received o Spanish mogozine put out by Epitaph, os well as o sticker.



Chayanne

• Due to the severe economic crisis in Colombio, mony record lobels are opting for big-packoge promotions: Cars, electronic home applionces ond trip roffles were offered os o plus when buying o CD. According to Luis Carlos Nieto, VP of **Sonolux**, those promotions were done bosicolly to fight increasing record pirocy in Colombio. And, of course, olso to sell more records.

• During December, the Argentine record industry witnessed o silent battle between giont retail chain **Musimundo** ond the finoncial divisions of major record companies that eventuolly ended with o shoky ormistice.

The red olert was first signoled by **BMG**, which, ofter unsuccessfully trying to negotiote o debt restructuring with Musimundo, ceased doing business with the company. After 10 doys, o truce wos declored ond payments were mode to BMG.

Similor payment problems surfaced between Musimundo ond **Sony Music**, **Worner Music** ond **DBN**, but no blood was shed ond everybody enjoyed o calm Christmas weekend.

Musimundo, the most importont retoil-music compony in Argentino, hos 122 stores throughout the country ond accounts for more thon half of the market share, with soles of $400 million.

Musimundo CEO Antonio Coo stressed thot his compony hos no financial problems ond is growing ond exponding with heavy investments.

"The only issue in December was o renegotiation of our poyment terms with record companies," soys Coo. "Any odjustment was due to our ombitious expansion plans, ond the only delicate situation orose when o compony's heodquorters in Germony demanded o shorter term of payment. It was quickly taken care of ond lasted o mere week.

"Musimundo," continues Coo, "hos excellent relotionships with record companies, ond we do not wish to enter ony power orm-wrestling, even though we have o 50% market share."

In 1999, Musimundo invested $4.5 million to open 24 new stores, including two impressive downtown megostores thot odded onother 4,500 squore meters of retail spoce.

Also, in November, five stores were opened in Chile, where o flagship store in Santiogo is now in the works. Plons for this yeor include 20 to 25 new stores in Argentino. A planned excursion into Brazil, where no deal could be struck with local retailers, will now be done solo.

"We have grown 16% in total soles from 1998 to 1999," soys Coo. "We even think that our expansion helped to olleviate the fall in soles thot the record industry experienced in '99."

A more accurote sales profile, comprised of some-store sales, shows that Musimundo's numbers, like the whole industry, fell 11% lost yeor. Still, Musimundo is forecosting 3%-to-4% growth in the market for 2000.

Music is not Musimundo's only product. Computers, electronics ond books occount for 68% of its business.

"Due to our dimensions, growth ond terms of poyment," concludes Cao, "we began to exceed the credit quolification that most record companies had given us. This was renegotiated, ond there ore no problems in our relotionships." ■



Los Tres

• Soles figures in the Chilean record industry have fallen again, with 6.6 million units sold in 1999, down from 8.1 million units in 1998 and 9 million units in 1997.

The tallies were compiled by Chile's recording-trade group ***Asociación Chilena de Productores Fonográficos (APF).***

Despite the poor showing by the Chilean record industry, the percentage of sales by Chilean artists rose for the third year in o row. In 1999, Chilean acts accounted for 24% of total sales, compared to 20.2% in 1998 and 19% in 1997.

APF also reports that Luis Miguel was the top concert attraction in 1999. The Mexican superstar drew 101,800 spectators to his eight shows. Rounding out the top five concert attractions were Chayanne (70,000); Hecho En Chile, which consisted of three homebred acts—Los Tres, Los Jaivas and Illapu (60,000); Sol Y Lluvia (51,000) and Joe Vasconcellos (30,000).

Following are the top 10 best-selling discs last year in Chile.

1. André Rieu, "Voises" (92,000 units)
2. Luis Miguel, "Amorte Es Un Plocer" (83,462 units)
3. Vengoboys, "The Party Album" (73,911 units)
4. Chayonne, "Atado A Tu Amor" (67,225 units)
5. Backstreet Boys, "Millennium" (57,665 units)
6. El Simbolo, "No Pares" (57,638 units)
7. Shokiro, "¿Dónde Están Los Lodrones?" (53,935 units)
8. Moná, "Unpiugged," (49,067 units)
9. Joe Vosconcellos, "Vivo" (46,887 units)
10. Elvis Crespo, "Suavemente" (43,154 units)

Assistance in preparing this issue of Latin Music 6 Pack was provided by Teresa Aguilera, Marcelo Fernández Bitar, Sergio Fortuño, Marcio Gaspar and Karl Troller.

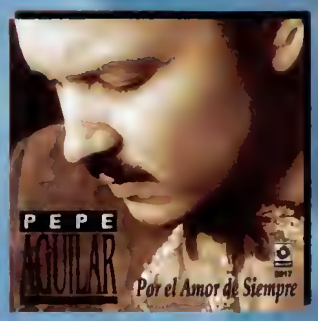


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Programming

Chilean Web Sites, U.S. Mergers and Colombian Soaps



• Internet users can hear and download a wide range of Chilean music, from folklore to electronica, at a new web page, **MP3Poloce**—the first site devoted exclusively to bands and artists from Chile.

Communications company Entel Chile created and hosts the site to promote groups and solo acts that do not have a contract with major labels.

The leader of the band Sexual Democracia, Miguel Barriga, was in charge of choosing more than 50 independent musicians who are classified in 11 categories. The site's address is www.mp3palace.cl.

• **Cordillera Comunicaciones**, the main stockholder in Chilean cable-TV company **Metrópolis-Intercom**, will pay music-programming rights to Chile's authors'-rights society **Sociedad Chilena del Derecho de Autor (SCD)**.

Cordillera Comunicaciones owes SCD approximately $1.42 million for unpaid performances rights.

After a recent lawsuit presented by SCD against Cardillera Comunicaciones, a Chilean judge ruled in favor of the authors'-rights organization, which has been given legal permission to claim the payment of this debt.

Cardillera had left unpaid performance rights for music videos and music used in its programming from March 1993 through March 1997. SCD was asking the cable company to pay a fee of 2.25% above its viewers-payments and publicity incomes.

• **Entravision Communications Company L.L.C.** and **Lotin Communications Group** recently inked a $250 million deal in which Latin Communications will be merged into Entravision.

The accord, expected to take effect this spring, pending FCC approval, will make Entravision one of the largest media companies in the U.S. Entravision will own 17 television stations, 26 radio stations and the largest Spanish-language newspaper serving the New York metropolitan area.

• *Radio Unica Communications Corp.*, the lone, 24-hour Spanish-language radio network in the U.S., recently entered into a time-brokerage agreement and option to acquire *KURS-AM* in San Diego. Company president Joaquin Blaya says Radio Unica now operates stations in 12 of the country's 20 largest Hispanic radio markets.

• Spanish-language radio scored its highest percentage ever—6.9%—in the summer Arbitron Billboard/Airplay Monitor national-format trend report. Spanish radio rose from 6.7% to 6.9% and remains the sixth most-listened-to format in the U.S. In addition, Spanish radio rose in three key demos: Teens (4.4 to 5.1), 18–34 (8.4 to 8.7) and 25–54 (7.2 to 7.5).

• The annual Miss Colombia Beauty Pageant, celebrated in Cartagena last November, attracted its usual high-grade clutch of recording stars, including Prayecto Uno, Diega Torres, Ferreira and Shakira. Their sets were broadcast live on national television, with more than 25 million viewers tuned in.

The beauty contest, which in the past has featured Julia Iglesias, Miguel Bosè and Chayanne, is consistently the highest-rated TV program in Colombia year after year ■

*• Colombian TV network **Caracol** recently launched "Aleja," a new TV soap opera broadcast at 7:30 p.m. on weekdays. The show documents the life, music and loves of Aleja Duran, one of the all-time most-famous vallenato legends in Colombia.*

Duran was the composer of such famous songs such as "039" and "La Cachucha Bacana," recorded by Carlos Vives on his album "La Tierra Del Olvido."

Caracol is the TV network that years ago aired "Escalona," another soap opera based on the life of Rafael Escalona, the country's most important vallenato composer.

Ironically, the role of Escalona was played by Vives, years before he decided to start his vallenato-rooted music career. Now in "Alejo," the main character is played by Maisés Angula, another successful Colombian actor and musician who became famous for his papayera-fusian style.

ARTISTS & MUSIC

Continued from page LM-4

Colombian bands also took part in the rock fest. **Ultrageno**, **Superlitio**, **Ciegosordomudos**, **La Bando Del Gusano**, **La Pestilencio** and **Lo Morimondo** were among the 40 homegrown groups, 60% of which were newcomer bands. Rock Al Parque has become, so far, the most important rock festival in Colombia and one of the most interesting Latin rock events in Latin America. An estimated 250,000 people attended this year's three-day concert Oct. 16–18.

• **Luis Miguel** become the first international artist to receive the inaugural batch of Premio Diamante Awards, a new certificate issued by Argentine recording trade group CAPIF to artists whose CDs have sold more than 500,000 units. During his recent tour in Argentina, Warner's Mexican superstar received four Premia Diamantes, for "Aries," "Romance," "Segunda Romonce" and "Romances." Other artists awarded the coveted certificates were **Fito Páez** ("El Amar Después Del Amor"), **Soledod** ("Poncha Al Vienta"), **Michoel Jockson** ("Thriller"), **the Beotles** ("Abbey Road"), **Queen** ("Greatest Hits, Vol. 2"), **Julio Iglesios** ("Emacianes," "El Amar") and **Julio Sosa** ("El Album De Oro"). ■



Arturo Sandoval



Luis Miguel






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8 REGALOS SEDUCTORES PARA TU VALENTÍN

Gabriela Spanic

Dietas DE LAS ESTRELLAS



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Famous, BMG Renew Global Deal

Pact Maintains Largest Subpublishing Ties In The World

BY IRV LICHTMAN

NEW YORK—Famous Music, maintaining its blueprint to establish wholly owned publishing operations in Europe, has renewed its subpublishing ties with BMG Music Publishing there and elsewhere for another five years (**Billboard*Bulletin*, Feb. 7**).

Under the deal, extending a relationship that started in 1995, BMG Music will continue to subpublish the Famous catalog in worldwide markets, excluding the U.S., Japan, South Korea, Taiwan, and Vietnam. Territories in Pacific countries added to the original deal are the Republic of China and Thailand.

Even though Famous Music is on a long-range program to open wholly owned offices in Europe—it now has such units in the U.K., France, and Germany—BMG Music continues to manage the catalogs there. However, in France and Germany, Famous has partnered with Jean Davoust and Hille Hillekamp, respectively, in setting up creative offices.

In those cases, BMG Music administers the dollars that flow from Famous Music's end of the arrangements. Irwin Robinson, Famous Music's New York-based chairman/CEO, who worked out the new five-year deal with New York-based BMG Music president Nick Firth, says that other wholly owned Famous Music companies will be opened in Italy, the Netherlands, and a country in Scandinavia to be named.

Though financial terms were not disclosed, the Famous Music/BMG Music subpublishing ties are still considered, as they were five years ago, the largest subpublishing deal in the world.

Famous Music, established in 1928 by Paramount Pictures, which remains its parent within the Viacom corporate family, controls more than 100,000 copyrights, many of which stem from movie songs. Its roster of writers includes such contemporary hitmakers as Blondie, Boyz II Men, Bush, Eminem, Paula Cole, and Montell Jordan; writer/producers Fred Jerkins III and Chris "Tricky" Stewart; and composer/pianist Marvin Hamlisch.



Toasting subpublishing renewal of Famous Music's catalog by BMG Music Publishing Worldwide in international territories, from left, are Irwin Robinson, chairman/CEO of Famous Music; Stanley Schneider, VP of business and legal affairs at BMG Music Publishing; Nick Firth, president of BMG Music Publishing; Margaret Johnson, senior VP of finance and administration at Famous Music; and Carol Lipkin, VP of finance and administration at BMG Music Publishing. (Photo: Janet Koltick)

BMG Music, established in 1987, controls more than 100,000 copyrights, including those of such writers and acts as Ace Of Base, Lucio Battisti, the Bee Gees, the Cure, Dave Matthews Band, Eurythmics, Edgardo "El General" Franco, Juan Gabriel, Randy Newman, and Wu-Tang Clan.

In a prepared statement, BMG Music's Firth said, "During the last four years, BMG Music Publishing has significantly increased revenues of Famous in the many territories where we represent the company. We feel certain that together we will go from strength to strength during the course of our new long-term agreement."

Famous Music's Robinson, also in a prepared statement, said, "Four years ago, when we originally chose BMG Music Publishing to represent us in major territories outside the U.S., BMG undertook the challenge of integrating our extensive catalog into their systems and developing a plan for its promotion. We're very pleased with the fact that BMG has met those challenges and that our catalog is in good hands. For this reason we are extending our association with BMG for another five years."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I NEVER GO AROUND MIRRORS"
Written by Sanger D. Shafer and Lefty Frizzell
Published by Acuff-Rose Music Inc. (BMI)

Country and bluegrass have always been recognized as kindred musical genres, and it's not unusual for a bluegrass act to reach into a country artist's repertoire for a song that can easily lend itself to a bluegrass treatment. When David Parmley began work on ***Continental Divide****'s upcoming Pinecastle Records album, "There'll Always Be A Rocking Chair," due out March 21, he seized the opportunity to put a bluegrass spin on the country classic "I Never Go Around Mirrors." Written by Lefty Frizzell and Sanger "Whitey" Shafer, the song has previously been recorded by such country music luminaries as Merle Haggard, Keith Whitley, and Frizzell. The song peaked at No. 25 on the country charts for Frizzell in 1974. Though Whitley and Haggard never cracked the charts with the song, their affecting versions have influenced a number of other musicians.*



"I first heard it by Merle Haggard. I'm a big Hag fan, and then, of course, I heard Keith Whitley's version," says David Parmley. "I've been doing it live, and people like the song, so I thought, 'Well, let's put it on the new project.' "

On the new Continental Divide album, Parmley steered the band in a more traditional bluegrass vein, reminiscent of his early work with the Bluegrass Cardinals.

How did Parmley transform the country classic into a Continental Divide cut? "Basically the only difference is doing it all acoustic, not doing the steel and the drums—just fiddles and doing our thing with it," he says of the work he did with bandmates Danny Barnes on mandolin, Elmer Burchett on banjo, Steve Day on fiddle, and original member Mike Anglin on bass.

Parmley says the song continues to appeal to audiences just as much today as when it was first written. "It's not dated in its writing at all," he says. "If you like any form of traditional country music, that song would have to touch you."

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100
THANK GOD I FOUND YOU • Mariah Carey, James Harris III, Terry Lewis • Sony/ATV Sonys/BMI Rye Songs/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP

HOT COUNTRY SINGLES & TRACKS
COWBOY TAKE ME AWAY • Martie Seidel, Marcus Hummon • Woolly Puddin/BMI, Bug/BMI, Careers-BMG/BMI, Floyd's Dream/BMI

HOT R&B SINGLES
GET IT ON TONITE • Montell Jordan, Brian Palmer, Sergio Moore, D. Moore, D. Denbow, A. Wilson, J. Evers, Juergen Korduletsch • Montell Jordan/ASCAP, Famous/ASCAP, Chubby/ASCAP, PLX/ASCAP, Tobaki/ASCAP, Levars Cribb/ASCAP, Warner/Chappell GMBH WB/ASCAP, Edition Lollipip, Gema Warner-Tamerlane/BMI

HOT RAP SINGLES
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT LATIN TRACKS
DESNUDA • Ricardo Arjona • Sony/ATV Discos/ASCAP, Arjona Musical/ASCAP

Preston, LoFrumento, Writers Join Board Of Songwriters' Hall Of Fame

ON BOARD: With **Hal David** as the new chairman of the Songwriters' Hall of Fame, as previously reported, the hall's board has added some new names from the ranks of industry executives and songwriters.

Both **Frances Preston**, president/CEO of BMI, and **John LoFrumento**, CEO of ASCAP, are new members of the board, while songwriters **Cy Coleman, Jimmy Webb**, and **Maury Yeston** are new members. New officers of the hall are longtime board members **Al Feilich**, president; **Cy Leslie**, vice chairman; **Ervin Drake**, vice chairman; **Karen Sherry**, treasurer; and **Linda Lorence**, secretary.

In his first public appearance as chairman of the hall, David, a songwriter member of the hall's honor roll of greats, told a gathering Feb. 1 at New York's Friars Club that he would focus on two key issues in boosting the fortunes of the hall—and, by extension, the recognition of the contributions made by songwriters to the cultural history of America. One is to realize the hall's dream of creating a writers' museum in New York, while the other is to mobilize the hall to expand the membership roster of younger songwriters of "all genres of music."

Words & Music™

by Irv Lichtman

And speaking of young writers, five that evening received the Abe Olman Scholarship Awards given annually by the hall, consisting of $1,200 each. They are made possible by a memorial trust fund established by the **Olman** family 14 years ago. The winners, drawn from active participants in songwriting workshops sponsored by the hall, ASCAP, BMI, SESAC, and the Songwriters Guild of America (SGA), are **James Day** (ASCAP), **Edie Carey** (BMI), **Nina Mankin** (SGA), **Jabe Beyer** (SESAC), and **Angela Ai** (the hall).

As previously disclosed, the hall will induct six writers June 15 at its 31st annual dinner at the Sheraton New York Hotel and Towers. They are **Brian Wilson, Glenn Frey** and **Don Henley, James Taylor, James Brown**, and the late **Curtis Mayfield**.

NEXT DECADE DEALS: **Stu Cantor**, president of New York-based Next Decade Entertainment, reports an extension of the firm's administration agreement with Glocca Morra Music, which contains a wealth of songs with lyrics by the late **E.Y. Harburg**, including "April In Paris," "It's Only A Paper Moon," and "Brother, Can You Spare A Dime?"

Also, Next Decade has entered into a worldwide administration agreement with Gorney Music for many songs penned by Harburg, including "Brother." Gorney Music represents the estate of composer **Jay Gorney**.

TWO PANELS SET: Two groups have set evening panel discussions of interest to copyright owners. On Tuesday (15) at the Sportsmen's Lodge in Studio City, Calif., the California Copyright Conference offers "Lawyers, Lobbyists, And Legislation" (call 818-848-6783). On Wednesday (16) at Dillon's in New York, that city's chapter of the Assn. of Independent Music Publishers offers "New Avenues To Market Music" (call 212-758-6157). The moderators are, in California, **Ron Sobel** of Entertainment Law Report, and in New York, **Mary Beth Roberts**, VP of catalog development at Famous Music.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Celine Dion**, "All The Way . . . A Decade Of Song."
2. "Christina Aguilera."
3. **Kid Rock**, "Devil Without A Cause."
4. **Backstreet Boys**, "Millennium."
5. **Santana**, "Supernatural."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

'Cactus' System Spikes BMG CD

Hit Act HIM's Set Reissued After Player Problems In Germany

BY KAI R. LOFTHUS

OSLO—Who will protect us from the protection systems? BMG Germany has been forced to reissue its No. 1-selling album after its use of the pioneering Cactus Data Shield (CDS) copyright-protection system rendered the CD unplayable on 11 different machines.

To prevent the manufacturing and circulation of CD-Rs and MP3 files, the German release of "Razorblade Romance," the latest album by BMG Finland-signed metal act HIM, was equipped with CDS. Unfortunately, the copy-protection system, developed by Tel Aviv, Israel-based company Midbar, also presented a thorny problem for legitimate copies on certain CD machines.

HIM's manager Seppo Vesterinen says, "We have received several complaints here directly. For instance, that the discs couldn't be played on the car players and that the CD only could be started via track one and not, for example, via track four. [Neither] we nor even BMG Finland had any knowledge about this."

HIM debuted at No. 1 in the German sales chart in early February with "Razorblade Romance," selling around 100,000 copies. The album will



VALO, LEAD SINGER OF HIM

be released in all European countries, including the U.K., by late May.

The playback problems, Vesterinen says, are limited to the pressings for the German market, as the Finnish release did not carry CDS protection. He adds that BMG Germany recently put out another version of the album to replace the faulty copies.

The first title to use CDS, "Razorblade Romance" was replicated at Bertelsmann-owned, Gütersloh, Germany-based manufacturing facility Sonopress. Prior to the release of HIM's CD, Sonopress detected some minor flaws during an extensive testing period among 5,000 Bertelsmann and Sonopress employees, but the potential damage was judged to be of limited character.

Hans-Dieter Queren, director of pre-mastering at Sonopress, says, "Nobody found a player where the disc wasn't OK. However, the disc didn't work on certain DVD players, but we regarded the penetration as not being so big. But we didn't test car players or Philips CD players, since we don't have Philips players in our company, and that was a mistake."

Queren says, "We had delivered 100,000 discs of HIM, and afterward we discovered that there were 11 players where the disc didn't work. We also found out that there were 2,400 different player modifications, and it was impossible for us to test them all. Everybody's happy about it from a sales point of view, but from a technical side, we're not happy."

He says they are "very far away" from implementing the Cactus Data Shield as a uniform standard within BMG. "We have to have major discussions between BMG, Midbar, and Sonopress next week. We'll also have to talk with Philips."

CDS, which also can be applied to protect digital material transmitted over the Internet, is based on Midbar's so-called Embedded Masking Technology and designed to make it impossible to duplicate music to CD-R discs and MP3 files.

Says Midbar VP of marketing/sales Yarev Baryam, "We're now conducting market trials in various countries and collecting and analyzing dats from those. An hour ago we received information from a major record company. We want to analyze everything carefully first, before we approach the press." Baryam declined further comment.

No representstive from BMG Germany could be contacted for comment.

Initial Ratings Impress For New Oz 'Hits' Show

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A new, chart-based music show on Australian television has passed its important first test. The general rating for the Feb. 5 debut of "House Of Hits," produced by PKR Management for the Australian Record Industry Assn. (ARIA), was 11%, or about 900,000 viewers. The one-hour show received its prime-time Saturday-night airing on the national Ten Network.

Aside from the videoclip content, the first "House Of Hits" featured performances by Australian acts Taxiride (Warner), Deni Hines (Mushroom), and S2S (Standard).

What has impressed the music industry is that the show reached 45% of the 16-to-24 demographic. "Clearly, if you're about reaching that audience, that's the show to be on," says Steve Millard, senior director of marketing at Epic Records. "We've needed a [pop-oriented] platform like this for a long time, and it's going to make a difference at retail."

Janet Dawes, director of marketing for Australian and New Zealand repertoire at Festival Mushroom, says, "Its mix of live performances with videos is definitely a big plus, because it opens younger audiences to what great live acts we have in this country. The show is going to make a big impact."

Another reason for the new show's importance—if it sustains its initial ratings success—is that it will fill a vacuum. Late last year, Network Nine axed "Hey Hey It's Saturday," a 28-year staple of Australian television and one of the music industry's primary promotion outlets.

Rusby, Baez Honored At Brit Folk Music Awards

BY NIGEL WILLIAMSON

LONDON—Kate Rusby confirmed her position as the brightest jewel in Britain's folk crown by scooping the two top prizes at the national folk awards held Feb. 7 by the BBC's national Radio 2 network. She won folk singer of the year and best album for "Sleepless," released in 1999 on her own Pure Records label.

Joan Baez was presented with a lifetime achievement award; the American singer picked up the accolade in person. The event was held at London's Le Meridien Waldorf Hotel and aired Feb. 9 on Radio 2.



RUSBY

"People like Joan Baez were singing this music before I was born," Rusby said after the presentations. "To win these awards and share a stage with people like that makes you feel very small and proud to be part of a great tradition."

Although she sings in a deeply traditional style, Rusby, 25, has already proved her crossover potential. Last year "Sleepless" was short-listed for the Mercury Music Prize, alongside releases from such mainstream rock acts as Blur, Stereophonics, and Manic Street Preachers. "Sleepless" has now sold more than 50,000 units.

"Folk music is built on tradition," says John Leonard, a former BBC Radio 1 producer who is now with Smooth Operations, the independent company that produced the event for the BBC, "and when you see young acts like Kate Rusby coming through and keeping the tradition fresh and new, it is quite humbling."

Leonard reports that "Folk On 2," the weekly Radio 2 program he produces, now secures audience ratings of up to 750,000. "And because of that success, folk records are starting to get on the main Radio 2 playlist."

Leonard says he hopes the young performers honored will help dispel the image of folk music as "a bunch of old men in a pub wearing fishermen's sweaters and drinking real ale." Press interest in the event was considerable, with newspapers running stories about folk's rejuvenation in the hands of a new generation of such young performers as Rusby and Eliza Carthy.

Simon Coe, specialist buyer for the Virgin Retail chain, says, "There's no doubt this has raised the profile, and there hasn't been so much written about folk music in the press in years. It has been a shot in the arm. But hopefully next year the BBC will televise the event, which from a retail perspective is what is needed to give it an even bigger boost."



BAEZ

Eliza Carthy, 24, received two awards with Waterson:Carthy, the group that includes her mother Norma Waterson and father Martin Carthy. They were voted best group and won track of the year for "Raggle Taggle Gypsies" from their Topic album "Broken Ground." Carthy is now signed as a solo artist to Warner Music, and her debut for the major label is due in June. She performed at the folk awards with Waterson:Carthy and with Baez.

The teenage Yorkshire acoustic quartet 4-2-2, winners of Radio 2's young folk accolade, also performed. They have yet to record, but their prize includes a prime slot at the Cambridge Folk Festival in July, arguably the most important event of its kind in Europe, and a British Council-sponsored world tour. The Horizon Award for best new artists of 1999 went to Nancy Kerr and James Fagan for their album "Steely Water" (Fellside).

Topic Records, which last year celebrated its 60th anniversary, won the good tradition honor for "a lifetime's contribution to traditional music."

Suggestions that folk music is no longer relevant in the digital age were dealt with eloquently by Kate Rusby. "They're songs about people's emotions, falling in and out of love, being born and dying," she said at the ceremonies. "The songs might be 200 years old, but they have never seemed old-fashioned to me. They're as relevant today as the day they were written, and they always will be."

Musicmusicmusic Plans Globally

Co. Develops Network Of Local Franchises On Web

BY MARILYN A. GILLEN

NEW YORK—Music may be a universal language, but native speakers bring a certain expertise to the subject.

That's the thinking behind the global expansion plans of music musicmusic.com Inc., a 3-year-old streaming-music company with offices in the U.S. and Canada that has just inked its first franchise pact with a non-English-language site: Khaleej.com, based in Abu Dhabi in the United Arab Emirates.

It is the first of 20 global franchises expected to be in place by the end of 2002, according to musicmusicmusic president/CEO Wolfgang Spegg.

The agreement gives Khaleej rights to musicmusicmusic's streaming products in all Arab territories, according to the companies; more than 15,000 popular and traditional Arabic songs already have been digitized in preparation for launch.

Terms of the deal were not disclosed. "As we've grown and expanded, it became clear to us that we know a lot about English-language

(Continued on page 54)

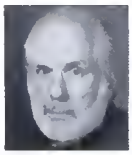
Canada Sees Promise In New Warner EMI

Deal May Spur Competition, Indie Signings, U.S. Success For Northerners

BY LARRY LeBLANC

TORONTO—In Canada, the prospect of a combined Warner and EMI is being welcomed by several top artist managers and independent label entrepreneurs, albeit for different reasons.

Meanwhile, the local music industry is speculating about the fate of individual executives within the two companies and working on the math of combined market shares.



ALLEN

"I don't have any concerns," says Vancouver-based Nettwerk Management president Terry McBride, whose clients Tara McLean and Moist have upcoming U.S. releases via Capitol Records. "It's a great deal across the board. It makes the marketplace competitive again. It puts Warner and EMI back in the race, which is good for artists."



McBRIDE

Bruce Allen, who manages EMI Music Canada acts Anne Murray, Kim Stockwood, and Econoline Crush, says that if there is aynergy between the two majors, it could improve the prospects abroad of Canadian artists. "If there's aynergy, Warner acts just got stronger internationally—and EMI acts might now find homea in the U.S." The Vancouver-based manager contenda that EMI Music Canada president Deane Cameron "hasn't been able to sell his acts to his own [U.S.-based affiliate] labels."

Cameron has, in fact, previously cited years of restructuring at EMI's American operations as a reason why many of his acts—including the Rankins, Susan Aglukark, I Mother Earth, and Moist—have failed to penetrate Canada's southern neighbor, despite consequential domestic sales. In the paat year, the Canadian affiliate faced hurdles in finding U.S. distribution for releases by Stockwood and the Tea Party.

The EMI executive himself agrees that under the joint venture, there could be enhanced international prospects for artists. "There should be a lot of cross-pollination [between the companies] and a lot of opportunitiea," he says. "I'm hoping so." He adds that he has talked to EMI Recorded Music president/CEO Ken Berry and Warner Music Group chairman/CEO Roger Ames, "and certainly the motivation [under the deal] is to maximize all the creative elements."

Of course, news of the proposed transaction has sparked industry-wide conjecture about Cameron and Garry Newman, president/CEO of Warner Music Canada. "Deane Cameron sure does not want to report to Garry Newman or vice versa," says Bruce Allen, who also directs the career of A&M's Bryan Adams and so had firsthand experience of the PolyGram/Universal merger.

For his part, Cameron refuses to comment. "It is the entertainment industry, and I guess that question poses a great deal of entertainment until they solve it." Calls to Warner's Newman were not returned by deadline.

When Cameron was named pres-

(Continued on page 50)

CASH, IFPI Catch Flak Over HK Royalties Collections

BY DAVENA MOK

HONG KONG—The Composers and Authors Society of Hong Kong (CASH) and the Hong Kong affiliate of the International Federation of the Phonographic Industry (IFPI) are being challenged over performance royalties in the territory.

The Concern Group of Music Copyright Ordinance (CGMCO), representing hotela, restaurants, the film industry, movie theaters, karaoke bars, retail stores, shopping arcades, hospitals, and medical clinics, says the two organizations charge unreasonable royalty rates, monopolize the music business, and operate without a fair and open tariff.

"We respect intellectual property and the creative industry," says CGMCO member Chan Shuk-fong, who is also the assistant executive director of the Federation of Hong Kong Hotel Owners. "But we think CASH and IFPI operate according to a tariff system that is not open, uniform, or accountable." Officials at CASH and IFPI (which collects via Phonographic Performance South-East Asia Ltd.) refute the charges.

> *'CASH and IFPI operate according to a tariff system that is not open, uniform, or accountable'*
>
> **– CHAN SHUK-FONG –**

Among other specifics, the group contends that CASH and IFPI apply double charges by collecting fees from TV and radio stations as well as commercial establishments, such as doctors' clinics, which publicly broadcast their shows.

Chan also says that rates are inconsistent. "For instance, a amall retail ahop playing a radio as background music could pay CASH $1,000 Hong Kong ($128.53) a year, whereas a five-star hotel has paid

(Continued on page 50)

WMI ASEAN VP Fernandes Wants Awards Show

BY GRAEME NESBITT

KUALA LUMPUR, Malaysia—Tony Fernandes, recently appointed Assn. of Southeast Asian Nations (ASEAN) region VP for Warner Music International (WMI) (**Billboard*Bulletin*, Dec. 3, 1999**), says one of his priorities in his new position will be to organize a Southeast Asian music awards show.

"My aim is to try and create an internal market within ASEAN, now that the economy is recovering, and an awards show would give this focus and the artists confidence and experience," Fernandes says.

Having played a pivotal role in setting up the Malaysian music industry's awards show, now in its seventh year, Fernandes has the contact base and the logistical know-how needed to make an ASEAN awards event a reality. He was previously WMI regional managing director. In his new position, which took effect at the end of January, he adds responsibility for the Philippines to his command of Indonesia, Malaysia, Singapore, and Thailand. Based in Kuala Lumpur, he reports to Warner Music Asia-Pacific president Lachie Rutherford.

Fernandes says the regional awards will be organized under the auspices of the ASEAN Music Industry Assn. (AMIA), of which he is currently chairman. AMIA's members are the Singapore Phonogram and Videogram Assn., the Sound Recording Industry Assn. of Indonesia, the Philippine Assn. of the Record Industry, the Thai group of the International Federation of the Phonographic Industry, and the Recording Industry Assn. of Malaysia.

Fernandes says he is optimistic a Southeast Asian music culture can be created, despite linguistic and cultural differences within the region.

"Language is becoming less important than melody and visual presentation," he notes. "An awards show would give our artists recognition at the level of the Grammys. Through this exposure, we then build another, smaller market in each territory; extra sales, extra royalty income, one step at a time. The second stage is to build an ASEAN music industry—right now it's six different industries."

newsline...

DANISH ALTERNATIVE rock act Kashmir, signed to Sony Music, took six Dansk Grammy 2000 Awards in a spectacular televised event Feb. 5 at the sold-out 6,000-seat Copenhagen Forum. The show, which drew 730,000 TV viewers, or a 41% share, was focused on pop/rock music. BMG acts took the most honors (seven), including an honorary career achievement accolade to rock group Gnags. Internet voting determined 12 of the 25 winners, including the Tuborg Green Prize for best new act, Marie Frank, whose BMG debut, "Ancient Pleasures," won critical acclaim. In international categories, the Cardigans, Shania Twain, and Britney Spears were honored. **CHARLES FERRO**



LOITERTON

DAVID LOITERTON has departed as regional VP of BMG Music Publishing Asia, after six years with the company in Hong Kong. A BMG representative says that he will not be replaced and that his responsibilities are being assumed by BMG Music Publishing president Nick Firth and international VPs Andrew Jenkins in London and Ron Solleveld in New York. Loiterton was instrumental in expanding BMG's publishing activities in Asia; previously, he spent seven years with the Australian indie music group MMA. He is thought to be planning a new, Internet-related venture.

THE EMI GROUP HAS APPOINTED Amanda Conroy senior VP of corporate communications, reporting to chairman Eric Nicoli. She was VP of communications at Universal Music International and, previously, PolyGram. Conroy, who started work Feb. 7 at EMI Group's London headquarters, replaces corporate affairs director Jason Crisp, who has departed after 18 months with the company. She will work alongside New York-based senior VP of corporate communications Dawn Bridges, who reports to Nicoli and EMI Recorded Music president/CEO Ken Berry.

TOP ISRAELI ACTS, including Shalom Hanoch and Amir Banayoun, performed Feb. 1 in Tel Aviv at the 42nd annual music awards organized by the Israeli Assn. of Composers and Publishers. The best song was "That's The Wonder Of It," written and performed by Nimrod Lev and Orly Perl (released by NMC), and album of the year was "Contact" by Barry Sakharov (NMC). A total of $90,000 was awarded. **BARRY CHAMISH**

SUDHANSHU SARRONWALA, formerly with MTV Networks Asia and Channel V, has been recruited to head up Web site operator Soundbuzz.com, which aims to offer legal MP3 downloads of unsigned, independent, and major-label Asian and international artists (Billboard, Jan. 8). The company has recently consummated a deal with Lycos Asia for music files to be available through local Lycos Asia portals. The service starts in early March with Singapore and Malaysia, followed by Hong Kong, Taiwan, China, India, the Philippines, and Indonesia through the rest of the year. **NAZIR HUSAIN**

THIS YEAR'S MIDEM, the music industry trade fair held Jan. 23-27 in Cannes, drew about 12,500 participants—up 9.5% from last year—from 4,473 companies and 96 countries, according to organizer the Reed Midem Organisation. The U.K. and U.S. led the attendance with 802 and 719 companies, respectively, followed by France and Germany. Seven new territories registered: Cape Verde, Lithuania, the Palestinian Authority, Panama, Armenia, Azerbaijan, and Tunisia. Exhibition space increased 13.3% to accommodate 2,370 exhibitors, and about 1,000 participants attended the new Midemnet Internet event, which preceded the main fair. Fifty concerts were staged at 14 venues. **SAM ANDREWS**

ALAN ROBERTSON has been appointed head of international for Australian artists at Warner Music Australia, based in Sydney. He held A&R and label manager posts at the company before relocating to Asia, where he worked in Malaysia and Singapore. He now reports to Mark Pope, GM of Warner Music's Australian artists division. **CHRISTIE ELIEZER**

FRENCH R&B LABEL DELABEL, part of the Virgin Music Group, is losing GM Laurence Touitou at the end of March. Virgin France chief executive Emmanuel de Buretel, who founded Delabel in the early '90s, says he will announce a new management structure at that time. Touitou has spent eight years at the label, spearheading the careers of leading French rap bands Iam and Alliance Ethnik, Brazilian artist Carlinhos Brown, and Nigerian guitarist Keziah Jones. **EMMANUEL LEGRAND**

AT UNIVERSAL MUSIC International (UMI) in London, Stan Roche has been appointed international TV marketing manager. He reports to Alain Veille, VP of TV merchandising at UMI's UM3 division. Roche was previously senior product and repertoire manager at Universal Music TV, the compilations division of the major's U.K. operating company.

HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 02/14/00

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**TSUNAMI** SOUTHERN ALL STARS VICTOR
2	NEW	**MILLENNIUM GREETING** V6 AVEX TRAX
3	1	**KDIND DANCE SITE** MORNING MUSUME ZETIMA
4	5	**NED UNIVERSE** L'ARC-EN-CIEL KUVOON
S	8	**LOVE, DAY AFTER TOMORROW** MAI KURAKI GIZA STUDIO
6	NEW	**FIRST IMPRESSION** YAEN FEATURING CA AVEX TRAX
7	3	**GIPS** RINGO SHIINA TOSHIBA-EMI
8	NEW	**MISSILE** SOPHIA TOY'S FACTORY
9	4	**TSUMI TO BATSU** RINGO SHIINA TOSHIBA-EMI
10	9	**KUCHIBUE** MR. CHILDREN TOY'S FACTORY
11	10	**MAGO** ITSURO OHIZUMI TEICHIKU
12	12	**ANATONO KISS WD KAZOEMASYDU** YUKI KOY-ANAGI DREAM MACHINE
13	15	**HITORINO YORU** PORNO GRAFFITI SONY
14	NEW	**GT400** THEE MICHELLE GUN ELEPNANT COLUMBIA
1S	6	**MARSN-MALLOW** TAMIO OKUDA SONY
16	NEW	**ANATANO KISS WO KAZOEMASYDU OPUS II** YUKI KOYANAGI WITH TRANS DREAM MACHINE
17	7	**DON'T NEED TO SAY GOODBYE** AMI SUZUKI SONY
18	NEW	**HALLELUJAN, BURNING LOVE** HIROMI GO SONY
19	14	**TELL ME** HIOE WITH SPREAD BEAVER UNIVERSAL
20	17	**CHOKOTTO LOVE** PUTTIMONI ZETIMA
		ALBUMS
1	1	**NAMIE AMURO GENIUS 2000** AVEX TRAX
2	NEW	**T.M.R-E** SUITE SEASON ANTINOS
3	3	**MISIA** LOVE IS TNE MESSAGE FUNHOUSE/BMG
4	4	**SPITZ** RECYCLE: GREATEST NITS OF SPITZ POLYDOR
S	NEW	**DENKI GROOVE** VOXXX KUVOON
6	NEW	**TOKID** YESTERDAY & TODAY SONY
7	2	**ZARD** ZARO CRUISING & LIVE B GRAM
8	6	**SNAIL RAMP** FRESH BRASN OLO MAN KING
9	13	**YUKI KOYANAGI** FREEDOM DREAM MACHINE
10	7	**MASAHARU FUKUYAMA** MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG
11	12	**RINGO SNIINA** MUZAI MORATORIAMU TOSHIBA EMI
12	8	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC
13	9	**VARIOUS ARTISTS** MAX 6 SONY
14	17	**AYUMI NAMASAKI** LOVE APPEARS AVEX TRAX
1S	10	**MDTOHARU SAND** THE 20TH ANNIVERSARY EDI-TION 1980-1990 HIS WORDS AND MUSIC EPIC
16	11	**MAKI DHGURO** MAKI OHGURO BEST OF BEST—ALL SINGLES COLLECTION B-GRAM
17	5	**TOMOYASU HOTEI** TONIGHT I'M YOURS/RENOEZ-VOUS TOSHIBA-EMI
18	NEW	**FAVORITE BLUE** FAVORITE BLUE BEST—ETERNAL TRACKS AVEX TRAX
19	NEW	**WYOLICA** WHO SAID "LA LA . . .'? EPIC
20	15	**SPEED** CARRY ON MY WAY TOY'S FACTORY

GERMANY (Media Control) 02/08/00

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**JOIN ME** HIM BMG/KOLN
2	NEW	**DUNKLER ORT** BOEHSE ONKELZ VIRGIN
3	2	**NOTHING ELSE MATTERS** METALLICA MERCURY/UNIVERSAL
4	S	**SEX BOMB** TDM JONES FEATURING MOUSSE T. V2
S	14	**MY HEART GOES BOOM (LA OI DA DI)** FRENCH AFFAIR RCA
6	4	**SUPER TROUPER** A*TEENS MOTOR/UNIVERSAL
7	3	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA
8	NEW	**CHINA IN HER EYES** MODERN TALKING ARISTA
9	9	**BELLA STELLA** HIGHLAND EASTWEST
1D	8	**MOVE YOUR BODY** EIFFEL 65 HANSA
11	1S	**MEIN STERN** AYMAN EASTWEST
12	7	**WHY DOES MY HEART FEEL SO BAD?** MOBY INTERCORD
13	6	**BORN TO MAKE YOU NAPPY** BRITNEY SPEARS JIVE/ZOMBA
14	10	**TELL ME WHY** PREZIOSO FEATURING MARVIN ARIOLA
15	12	**IRGENDWIE, IRGENDWO, IRGENDWANN** JAN OELAY AKA EISSFELDT EMI
16	13	**IF I COULO TURN BACK THE HANDS OF TIME** R. KELLY JIVE/ZOMBA
17	11	**WEINST OU** ECHT EDEL
18	18	**I TRY** MACY GRAY EPIC
19	17	**BACK IN MY LIFE** ALICE OEEJAY VIRGIN
20	16	**I NEED TO KNOW** MARC ANTHONY COLUMBIA
		ALBUMS
1	2	**SANTANA** SUPERNATURAL ARISTA/ARIOLA
2	1	**NIM** RAZORBLADE ROMANCE BMG/KOLN
3	3	**A*TEENS** THE ABBA GENERATION MOTOR/UNIVERSAL
4	5	**TOM JONES** RELOAD V2
5	6	**ENIGMA** THE SCREEN BENIND THE MIRROR VIRGIN
6	4	**METALLICA** S&M MERCURY/UNIVERSAL
7	9	**DIE TOTEN NDSEN** UNSTERBLICN EASTWEST
8	7	**CELINE DIDN** ALL THE WAY . . A DECADE OF SONG COLUMBIA
9	8	**THE CORRS** MTV UNPLUGGED 143/LAVA/EASTWEST
10	12	**RED NOT CNILI PEPPERS** CALIFORNICATION WEA
11	11	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
12	10	**ECHT** FREISCNWIMMER EDEL
13	14	**MANFRED KRUG & C. BRAUER** TATORT OIE SONGS WARNER SPECIAL MARKETING
14	17	**SOUNOTRACK** BUFFY TNE VAMPIRE SLAYER COLUMBIA
15	RE	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
16	RE	**BLOODHOUND GANG** NOORAY FOR BOOBIES MOTOR/UNIVERSAL
17	NEW	**JEAN MICNEL JARRE** METAMORPHOSES EPIC
18	18	**ABBA** THE COMPLETE SINGLES COLLECTION POLY-DOR/UNIVERSAL
19	RE	**MACY GRAY** ON NOW LIFE IS EPIC
20	NEW	**DR. ORE** OR. ORE—2001 MOTOR/UNIVERSAL

U.K. (Copyright CIN) 02/05/00

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**RISE** GABRIELLE GO! BEAT
2	NEW	**ADELANTE** SASH! MULTIPLY
3	NEW	**SWEET LOVE** FIERCE WILDSTAR
4	2	**BORN TO MAKE YOU NAPPY** BRITNEY SPEARS JIVE/ZOMBA
S	3	**THE GREAT BEYOND** R.E.M. WARNER BROS./WEA
6	NEW	**HAMMER TO THE NEART** TAMPERER FEATURING MAYA PEPPER/ZOMBA
7	4	**GLORIOUS** ANDREAS JOHNSON WEA
8	S	**U KNOW WHAT'S UP** DONELL JONES LAFACE/ARISTA
9	NEW	**AISHA** DEATH IN VEGAS CONCRETE
1D	9	**A LITTLE BIT OF LUCK** DJ LUCK & MC NEAT RED ROSE
11	6	**GIRL ON TV** LFO LOGIC/BMG
12	NEW	**BREATHE AND STOP** Q-TIP ARISTA
13	8	**OOH STICK YOU!** DAPHNE & CELESTE UNIVERSAL
14	NEW	**GOT TO GET IT** SISQO DEF SOUL
15	10	**IN YOUR ARMS (RESCUE ME)** NU GENERATION CONCEPT
16	7	**BECAUSE OF YOU** SCANTY SANDWICH SOUTHERN FRIED
17	11	**RE-REWIND THE CROWD SAY BO SELECTA** ARTFUL DODGER RELENTLESS/PUBLIC DEMAND
1B	NEW	**COMMUNICATION** ARMIN AM PM
19	12	**PITCHIN' (IN EVERY DIRECTION)** NI-GATE INCENTIVE
20	14	**STEAL MY SUNSHINE** LEN WORK/COLUMBIA
		ALBUMS
1	1	**TRAVIS** THE MAN WHO INDEPENDIENTE
2	6	**GABRIELLE** RISE GO! BEAT
3	NEW	**PRIMAL SCREAM** XTRMNTR CREATION
4	2	**BRITNEY SPEARS** . . BABY ONE MORE TIME JIVE/ZOMBA
5	3	**SNANIA TWAIN** COME ON OVER MERCURY
6	4	**MACY GRAY** ON HOW LIFE IS EPIC
7	S	**WILLIAM ORBIT** PIECES IN A MODERN STYLE WEA
8	9	**SIMON & GARFUNKEL** TALES FROM NEW YORK—TNE VERY BEST OF COLUMBIA
9	8	**S CLUB 7** S CLUB POLYDOR
1D	7	**WESTLIFE** WESTLIFE RCA
11	13	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC
12	12	**THE CORRS** TALK ON CORNERS 143/LAVA/EASTWEST
13	10	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
14	14	**ABBA** ABBA GOLD—GREATEST HITS POLYDOR
1S	16	**R.E.M.** AUTOMATIC FOR TNE PEOPLE WARNER BROS./WEA
16	11	**STEREDPNONICS** PERFORMANCE AND COCKTAILS V2
17	RE	**STING** BRAND NEW OAY A&M
18	RE	**TNE CNEMICAL BROTHERS** SURRENDER VIRGIN
19	RE	**MOBY** PLAY MUTE
20	15	**THE CORRS** MTV UNPLUGGED 143/LAVA/EASTWEST

FRANCE (SNEP/IFOP/Tite-Live) 02/05/00

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**MDVE YOUR BODY** EIFFEL 6S HOT TRACKS/SONY
2	1	**IL Y A TROP DE GENS QUI T'AIMENT** HELENE SEGARA ORLANDO/WARNER
3	3	**LUCKY STAR** SUPERFUNK VIRGIN
4	4	**MANI I FEEL LIKE A WOMAN!** SHANIA TWAIN MERCURY/UNIVERSAL
5	6	**I GOT A GIRL** LOU BEGA VOGUE/BMG
6	5	**PARCE QUE C'EST TOI** AXELLE RED VIRGIN
7	7	**DESERT ROSE** STING & CHEB MAMI POLYDOR/UNIVERSAL
8	9	**LES 3 CLOCHES** TINA ARENA COLUMBIA
9	8	**(YOU DRIVE ME) CRAZY** BRITNEY SPEARS JIVE/VIRGIN
10	11	**STILL BELIEVE** SHOLA AMA WEA
11	16	**SI LOIN OE TOI** BACCARDI PIT HOSTILE/VIRGIN
12	13	**BACK IN MY LIFE** ALICE DEEJAY HOT TRACKS/SONY
13	1S	**LES ENFANTS DE L'AN 2000** LAAM ODEON/EMI
14	12	**ALLER PLUS NAUT** TINA ARENA COLUMBIA
15	1D	**MAMBO NO. 5 (A LITTLE BIT OF . . .)** LOU BEGA VOGUE/BMG
16	20	**ANTHEM #2** FLOORFILLA AIRPLAY/UNIVERSAL
17	1B	**CAN WE TALK ABOUT IT ORGANIZ'** JAM PROD/SONY
18	14	**SUMMER SON** TEXAS MERCURY/UNIVERSAL
19	NEW	**LOVIN' TIMES** WEB HAPPY MUSIC/SONY
20	RE	**THAT'S THE WAY IT IS** CELINE DION COLUMBIA
		ALBUMS
1	1	**LOUISE ATTAQUE** COMME ON A DIT ATMOSPHERIQUES/SONY
2	2	**NELENE SEGARA** AU NOM D'UNE FEMME ORLANDO/WARNER
3	4	**TINA ARENA** IN DEEP COLUMBIA
4	3	**WILLIAM SHELLER** LES MACHINE ABSURDES MERCURY/UNIVERSAL
5	12	**THE CORRS** MTV UNPLUGGED 143/LAVA/WARNER
6	6	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
7	NEW	**JEAN MICNEL JARRE** METAMORPHOSES DREYFUS/SONY
8	8	**JOHNNY HALLYDAY** SANG POUR SANG MERCURY/UNIVERSAL
9	10	**EIFFEL 65** EUROPOP HOT TRACKS/SONY
10	15	**SANTANA** SUPERNATURAL BMG
11	5	**PATRICK BRUEL** JUSTE AVANT BMG
12	7	**ALAIN SOUCHON** AU RAS OES PAQUERETTES VIRGIN
13	11	**TEXAS** THE NUSN MERCURY/UNIVERSAL
14	9	**FRANCIS CABREL** HORS SAISON COLUMBIA
15	14	**SOUNDTRACK** HIMALAYA VIRGIN
16	RE	**STING** BRAND NEW OAY POLYDOR/UNIVERSAL
17	RE	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/VIRGIN
18	NEW	**AXELLE RED** TOUJOURS MOI VIRGIN
19	13	**LES ENFOIRES** LES RESTOS DU COEUR, OERNIERE EOITION AVANT L'AN 2000 RESTO DU COEUR/BMG
20	16	**ENIGMA** THE SCREEN BEHINO THE MIRROR VIRGIN

CANADA (SoundScan) 02/19/00

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**FADED** SOULOECISION MCA/UNIVERSAL
2	NEW	**CARTOON NEROES** AQUA UNIVERSAL
3	2	**THANK GOD I FOUND YOU** MARIAN CAREY FEATURING JOE & 98° COLUMBIA/SONY
4	10	**(MUCHO MAMBO) SWAY** SHAFT JELLYBEAN
S	3	**SUN IS SHINING** BOB MARLEY VS. FUNKSTAR OE LUXE EDEL
6	6	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY/UNIVERSAL
7	4	**MOVE YOUR BODY** EIFFEL 65 POPULAR
8	15	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/BMG
9	NEW	**IT FEELS SO GOOO** SONIQUE FARM CLUB/REPUBLIC/UNIVERSAL
1D	NEW	**MARIA MARIA** SANTANA FEATURING TNE PRODUCT G&B ARISTA/BMG
11	9	**LAST KISS** PEARL JAM EPIC/SONY
12	5	**BLUE (DA BA OEE)** EIFFEL 6S POPULAR
13	7	**BETTER OFF ALONE** ALICE OEEJAY NUMUZIK
14	11	**WNAT A GIRL WANTS** CHRISTINA AGUILERA RCA/BMG
15	12	**VAMOS A LA PLAYA** MIRANDA POPULAR
16	20	**WAITING FOR TONIGHT** JENNIFER LOPEZ WORK/EPIC/SONY
17	NEW	**KING OF MY CASTLE** THE WAMOUE PROJECT UNIVERSAL
18	NEW	**HUSTLIN'** KARDINAL OFFISHALL FIGURE IV
19	NEW	**LOVE WINS EVERYTIME** MCMASTERS & JAMES VIK/BMG
20	B	**ALL I REALLY WANT** KIM LUKAS ZOMBA/BMG
		ALBUMS
1	1	**SANTANA** SUPERNATURAL ARISTA/BMG
2	2	**VARIDUS ARTISTS** MUCNOANCE 2000 SONY
3	3	**VARIOUS ARTISTS** BIG SHINY TUNES 4 JVT/EMI
4	4	**CELINE OION** ALL THE WAY . . . A OECADE OF SONG COLUMBIA/SONY
5	B	**OR. ORE** DR DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
6	5	**VARIOUS ARTISTS** CNRIS SNEPPARO'S CLUB CUTZ 303 BMG
7	6	**EIFFEL 65** EUROPOP POPULAR
8	NEW	**SNOOP DOGG/THA EASTSIDAZ** SNOOP DOGG PRE-SENTS THA EASTSIOAZ DOGG HOUSE/TVT
9	17	**S CLUB 7** S CLUB POLYDOR/UNIVERSAL
10	9	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
11	12	**BACKSTREET BOYS** MILLENNIUM JIVE/BMG
12	1D	**ENRIQUE IGLESIAS** ENRIQUE INTERSCOPE
13	13	**CNRISTINA AGUILERA** CHRISTINA AGUILERA RCA/BMG
14	18	**BLINK-182** ENEMA OF TNE STATE MCA/UNIVERSAL
15	14	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN/EMI
16	11	**VARIOUS ARTISTS** ALL STARS 2000 POPULAR
17	16	**OUR LADY PEACE** HAPPINESS . . . IS NOT A FISH THAT YOU CAN CATCH COLUMBIA/SONY
18	NEW	**TINA TURNER** TWENTY FOUR SEVEN VIRGIN/EMI
19	15	**SAVAGE GARDEN** AFFIRMATION COLUMBIA/SONY
20	7	**D'ANGELO** VOODOO VIRGIN/EMI

NETHERLANDS (Stichting Mega Top 100) 02/12/00

THIS WEEK	LAST WEEK	
		SINGLES
1	6	**ONDERWEG** ABEL PIAS
2	1	**DROP IT** SCOOP EMI
3	2	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/ZOMBA
4	4	**NOTHING ELSE MATTERS** METALLICA MERCURY/UNIVERSAL
5	5	**CAUGHT OUT TNERE** KELIS VIRGIN
6	3	**DE BOM** POSTMEN & OEF RHYMZ V2
7	7	**BARBER'S ADAGIO FOR STRINGS** WILLIAM ORBIT WARNER
8	11	**SITTING DOWN HERE** LENE MARLIN VIRGIN
9	NEW	**BRING IT ALL BACK** S CLUB 7 POLYDOR/UNIVERSAL
10	15	**GET IT ON TONITE** MONTELL JORDAN MERCURY/UNIVERSAL
11	B	**JE BENT M'N MAATJE/IK NEB JE NODIG** PAUL DE LEEUW EPIC
12	10	**TURN YOUR LIGHTS DOWN LOW** LAURYN NILL & BOB MARLEY COLUMBIA
13	9	**BINNEN** MARCO BORSATO POLYDOR/UNIVERSAL
14	13	**HART VAN MIJN GEVOEL** DE KAST CNR
15	NEW	**THE DARK ANOUK** DINO
16	NEW	**COMMUNICATION (SOMEBODY ANSWER THE PNONE)** MARIO PIU MEDIA/ALABIANCA
17	14	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/ZOMBA
18	12	**DOEKOE** OEF RHYMZ VIRGIN
19	16	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BREAKIN/ZOMBA
20	17	**DEAR JESSIE** ROLLERGIRL MERCURY/UNIVERSAL
		ALBUMS
1	1	**MARCO BORSATO** LUIO EN DUIOELIJK POLYDOR/UNIVERSAL
2	3	**KANE** AS LONG AS YOU WANT THIS BMG
3	2	**METALLICA** S&M MERCURY/UNIVERSAL
4	5	**ANDUK** URBAN SOLITUDE DINO
5	7	**NELMUT LOTTI** OUT OF AFRICA POLYDOR/UNIVERSAL
6	8	**CELINE DION** ALL TNE WAY . . A OECADE OF SONG COLUMBIA
7	6	**ANDREA BOCELLI** SOGNO POLYDOR/UNIVERSAL
8	11	**RED NOT CHILI PEPPERS** CALIFORNICATION WARNER
9	4	**ENIGMA** THE SCREEN BENIND THE MIRROR VIRGIN
10	RE	**VOLUMIA!** WAKKER BMG
11	9	**GOLDEN EARRING** LAST BLAST OF THE CENTURY CNR
12	14	**ANDREA BOCELLI** SACRED ARIAS POLYDOR/UNIVERSAL
13	RE	**THE CORRS** MTV UNPLUGGEO 143/LAVA/WARNER
14	12	**SNANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
15	10	**DOE MAAR** ALLES ARCADE
16	15	**ILSE DELANGE** WORLD OF NURT WARNER
17	17	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
18	13	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER
19	RE	**SANTANA** SUPERNATURAL BMG
20	16	**DE KAST** ONVOORSPELBAAR CNR

AUSTRALIA (ARIA) 02/07/00

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MASCARA/LEAVE ME ALONE** KILLING NEIOI ROADSHOW/WARNER
2	2	**I TRY** MACY GRAY EPIC
3	3	**STEAL MY SUNSHINE** LEN COLUMBIA
4	7	**S CLUB PARTY** S CLUB 7 POLYDOR/UNIVERSAL
5	6	**THE BAD TOUCN** BLOODHOUND GANG GEFFEN/UNIVERSAL
6	10	**ABSOLUTELY EVERYBODY** VANESSA AMOROSI TRANSISTOR/BMG
7	5	**WHAT A GIRL WANTS** CHRISTINA AGUILERA BMG
8	11	**DON'T CALL ME BABY** MADISON AVENUE VIRGIN
9	NEW	**MOVE YOUR BODY** EIFFEL 6S SHOCK
1D	4	**BETTER OFF ALONE** ALICE OEEJAY JIVE/ZOMBA
11	9	**BLUE (DA BA DEE)** EIFFEL 6S SHOCK
12	14	**PRAY** TINA COUSINS JIVE/ZOMBA
13	12	**I SEE TOU BABY** GROOVE ARMADA ZOMBA
14	8	**OON'T SAY YOU LOVE ME** M2M WEA
15	NEW	**BLOKE** CNRIS FRANKLIN EMI
16	17	**AFFIRMATION SAVAGE GARDEN** ROADSHOW/WARNER
17	18	**NEY LEONARDO (SHE LIKES ME FOR ME)** BLESSID UNION OF SOULS V2/SONY
18	13	**WILL 2K** WILL SMITH FEATURING K-CI COLUMBIA
19	1S	**KEEP ON MOVIN'** FIVE BMG
20	16	**WAITING FOR TONIGHT** JENNIFER LOPEZ COLUMBIA
		ALBUMS
1	1	**MACY GRAY** ON NOW LIFE IS EPIC
2	3	**REO NOT CHILI PEPPERS** CALIFORNICATION WEA
3	2	**SAVAGE GARDEN** AFFIRMATION ROADSHOW/WARNER
4	4	**SANTANA** SUPERNATURAL BMG
5	10	**THE CNEMICAL BROTHERS** SURRENDER VIRGIN
6	7	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/MRA
7	S	**SNANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
8	8	**BLINK-182** ENEMA OF THE STATE UNIVERSAL
9	6	**CELINE DION** ALL TNE WAY . . . A DECADE OF SONG EPIC
10	18	**MOBY** PLAY MDS/FMG
11	16	**SOUNOTRACK** NOTTING HILL ISLAND/UNIVERSAL
12	11	**POWDERFINGER** INTERNATIONALIST POLYDOR/UNIVERSAL
13	9	**CNER** THE GREATEST HITS WEA
14	15	**LIVE** THE DISTANCE TO NERE RADIOACTIVE/UNIVERSAL
1S	NEW	**BARRY WHITE** ULTIMATE COLLECTION UNIVERSAL
16	20	**LEE KERNAGNAN** RULES OF TNE ROAO ABC/EMI
17	NEW	**PRIMAL SCREAM** XTRMNTR CREATION/SONY
18	14	**METALLICA** S&M MERCURY/UNIVERSAL
19	12	**SOUNDTRACK** 10 THINGS I NATE ABOUT YOU FESTIVAL
20	13	**TAXIRIDE** IMAGINATE WEA

ITALY (Musica e Oischi/FIMI) 01/27/00

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MOVE YOUR BODY** EIFFEL 6S BLISS CO./WEA
2	3	**GLORIOUS** ANDREAS JOHNSON WEA
3	1D	**SEX BOMB** TOM JONES FEATURING MOUSSE T V2/UNIVERSAL
4	6	**WHAT'S MY AGE AGAIN** BLINK-182 MCA/UNIVERSAL
5	NEW	**CARTOON HEROES** AQUA UNIVERSAL
6	5	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/VIRGIN
7	2	**WHEN YOU SAY NOTHING AT ALL** RONAN KEATING POLYDOR/UNIVERSAL
8	7	**WNERE I'M NEADED** LENE MARLIN VIRGIN
9	4	**SHE'S THE ONE/IT'S ONLY US** ROBBIE WILLIAMS EMI
10	14	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/VIRGIN
11	12	**THAT'S THE WAY IT IS** CELINE OION COLUMBIA
12	11	**THE WORLD IS NOT ENOUGH** GARBAGE UNIVERSAL
13	13	**IMAGINE** JONN LENNON EMI
14	18	**OESERT ROSE** STING & CNE& MAMI MERCURY/UNIVERSAL
1S	9	**KEEP ON MOVIN'** FIVE BMG
16	NEW	**LUCKY STAR** SUPERFUNK FEATURING R. CARROLL VIRGIN/TIME
17	NEW	**OTHERSIDE** REO HOT CNILI PEPPERS WEA
18	RE	**HAPPY** ALEXIA EPIC
19	8	**LA FINE OEL MILLENNIO** VASCO ROSSI EMI
20	NEW	**CAUGHT OUT TNERE** KELIS VIRGIN
		ALBUMS
1	2	**NEVIA** NO MAN'S LAND EMI
2	1	**ADRIANO CELENTANO** IO NON SO PARLAR D'AMORE CLAN/SONY
3	NEW	**IVAND FOSSATI** LA DISCIPLINA DELLA TERRA COLUMBIA
4	5	**SANTANA** SUPERNATURAL BMG
5	6	**LUNA POP** SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL
6	18	**BARRY WHITE** THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
7	14	**BLINK-182** ENEMA OF TNE STATE UNIVERSAL
8	8	**RED NOT CHILI PEPPERS** CALIFORNICATION WEA
9	4	**GEORGE MICHAEL** SONGS FROM TNE LAST CENTURY VIRGIN
10	7	**CELINE DION** ALL TNE WAY . A DECADE OF SONG COLUMBIA
11	3	**LITFIBA** ELETTROMACUMBA EMI
12	9	**ALANIS MORISSETTE** MTV UNPLUGGED WEA
13	17	**ANGELO BRANDUARDI** L'INFINITAMENTE PICCOLO SOTTOSOPRA S.R.L./EMI
14	12	**LENE MARLIN** PLAYING MY GAME VIRGIN
15	20	**883** GRAZIE MILLE FRI'SONY
16	11	**CLAUDIO BAGLIONI** VIAGGIATORE SULLA CODA DEL TEMPO COLUMBIA
17	19	**TOM JONES** RELOAD V2/UNIVERSAL
18	13	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
19	NEW	**ANTONELLO VENDITTI** GOODBYE NOVECENTO HEINZ/RICORDI/BMG
20	RE	**FRANCO BATTIATO** FLEURS MERCURY/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 02/05/00 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MOVE YOUR BODY** EIFFEL 65 BLISS CO
2	2	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE
3	3	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE
4	NEW	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE
5	NEW	**SEX BOMB** TOM JONES FEATURING MOUSSE T. GUT/V2
6	4	**BACK IN MY LIFE** ALICE DEEJAY VIOLENT/VARIOUS
7	5	**NOTHING ELSE MATTERS** METALLICA VERTIGO
8	NEW	**IL Y A TROP OE GENS QUI T'AIMENT** HELENE SEGARA ORLANDO/EASTWEST
9	NEW	**RISE** GABRIELLE GO! BEAT
10	7	**THAT'S THE WAY IT IS** CEUNE OION EPIC/COLUMBIA
		ALBUMS
1	2	**SANTANA** SUPERNATURAL ARISTA
2	3	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
3	1	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC/COLUMBIA
4	5	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE
5	6	**SHANIA TWAIN** COME ON OVER MERCURY
6	4	**METALLICA** S&M VERTIGO
7	9	**TOM JONES** RELOAD GUT/V2
8	7	**THE CORRS** MTV UNPLUGGED 143/LAVA/ATLANTIC
9	NEW	**HIM** RAZORBLADE ROMANCE TERRIER/BMG
10	8	**GEORGE MICHAEL** SONGS FROM THE LAST CENTURY VIRGIN

NEW ZEALAND (Record Publications Ltd.) 02/13/00

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**MACY GRAY** ON HOW LIFE IS SONY
2	2	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG SONY
3	3	**RED NOT CHILI PEPPERS** CALIFORNICATION WARNER
4	5	**BLINK-182** ENEMA OF THE STATE UNIVERSAL
5	10	**ROBBIE WILLIAMS** THE EGO HAS LANDED EMI
6	4	**SHANIA TWAIN** COME ON OVER UNIVERSAL
7	RE	**BOB MARLEY** CHANT DOWN BABYLON UNIVERSAL
6	6	**S CLUB 7** S CLUB UNIVERSAL
9	7	**WESTLIFE** WESTLIFE BMG
10	RE	**SANTANA** SUPERNATURAL BMG

SWEDEN (GLF) 02/10/00

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**FREESTYLER** BOMFUNK MC'S EPIDROME/SONY
2	NEW	**CARTOON HEROES** AQUA UNIVERSAL
3	2	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/VIRGIN
4	3	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/VIRGIN
5	4	**IF I COULO TURN BACK THE HANDS OF TIME** R. KELLY JIVE/VIRGIN
6	8	**RAZOR TONGUE** OJ MENOEZ STOCKHOLM/UNIVERSAL
7	NEW	**THE WAY I MATE** REONEX JIVE/VIRGIN
8	6	**BACK IN MY LIFE** ALICE DEEJAY JIVE/VIRGIN
9	5	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BREAKIN'/VIRGIN
10	7	**ADELANTE** SASHI EDEL
		ALBUMS
1	3	**SIMON & GARFUNKEL** TALES FROM NEW YORK—THE VERY BEST OF SONY
2	1	**ROY ORBISON** SWEETS FOR SWEDEN—THE VERY BEST OF VIRGIN
3	2	**VARIOUS ARTISTS** EN SALIG SAMUNG FRALSNINGSARMEN
4	5	**RED HOT CHILI PEPPERS** CALIFORNICATION WARNER
5	10	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
6	4	**LED ZEPPELIN** EARLY DAYS—BEST OF VOL. 1 WARNER
7	NEW	**BOMFUNK MC'S** IN STEREO EPIDROME/SONY
6	RE	**KENT** HAGNESTA HILL BMG
9	6	**TOM JONES** RELOAD MNW/V2
10	RE	**BARRY WHITE** THE ULTIMATE COLLECTION MERCURY/UNIVERSAL

NORWAY (Verdens Gang Norway) 02/01/00

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**CARTOON HEROES** AQUA UNIVERSAL
2	NEW	**FREESTYLER** BOMFUNK MC'S SONY
3	1	**BACK IN MY LIFE** ALICE OEEJAY VIOLENT/VIRGIN
4	3	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/VIRGIN
5	8	**I TRY** MACY GRAY EPIC
6	4	**EVERYTIME** A1 BMG
7	5	**DON'T SAY YOU LOVE ME** M2M WARNER
6	6	**BORN TO MAKE YOU HAPPY** BRITNEY SPEARS JIVE/VIRGIN
9	10	**GRAB THAT THING** HAMPENBERG UNIVERSAL
10	7	**ADELANTE** SASHI EDEL
		ALBUMS
1	NEW	**MOTORPSYCHO** LET THEM EAT CAKE SONY
2	1	**SANTANA** SUPERNATURAL BMG
3	6	**MACY GRAY** ON HOW LIFE IS SONY
4	2	**BARRY WHITE** THE ULTIMATE COLLECTION UNIVERSAL
5	7	**MORTEN ABEL** HERE WE GO THEN—YOU ANO I VIRGIN
6	8	**NELMUT LOTTI** GOES CLASSIC BMG
7	3	**ENIGMA** THE SCREEN BEHIND THE MIRROR VIRGIN
6	5	**RETURN** THE BEST OF . . . SONY
9	4	**A1** HERE WE COME SONY
10	NEW	**MORPHINE** THE NIGHT MNW

SPAIN (AFYVE/ALEF MB) 02/26/00

THIS WEEK	LAST WEEK	
		SINGLES
1	3	**WHAT A GIRL WANTS** CHRISTINA AGUILERA RCA
2	1	**C'EST LA VIE** ACE OF BASE POLYDOR/UNIVERSAL
3	2	**SEX BOMB** TOM JONES FEATURING MOUSSE T V2/UNIVERSAL
4	7	**C'EST LA VIE** JEAN MICHEL JARRE EPIC
5	4	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS JIVE/VIRGIN
6	NEW	**THANK GOO I FOUNO YOU** MARIAH CAREY FEATURING JOE & 98° COLUMBIA
7	9	**INFINITO** SUNSURY CHRYSALIS
8	6	**RHYTHM OIVINE** ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
9	8	**AIN'T NO MOUNTAIN HIGH ENOUGH** MARVIN KEY FEATURING OJ MAC BLANCO Y NEGRO
10	NEW	**PONERNOS OE ACUEROO** MARCELA MORELO RCA
		ALBUMS
1	1	**TAMARA** GRACIAS DARSA/MUXXI/UNIVERSAL
2	3	**TOM JONES** RELOAD V2/UNIVERSAL
3	6	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG COLUMBIA
4	NEW	**MARCELA MORELO** ECLIPSE RCA
5	2	**LUZ** UN MAR DE CONFIANZA HISPAVOX
6	4	**MILIKI** A MIS NINOS DE 30 ANOS BAT DISCOS
7	6	**MIGUEL BOSE** LO MEJOR DE BOSE WEA
8	5	**JOAQUIN SABINA** 19 DIAS Y 500 NOCHES ARIOLA
9	7	**ENRIQUE IGLESIAS** ENRIQUE POLYDOR/UNIVERSAL
10	9	**SOUNDTRACK** SOBREVIVRE ALIA DISCOS

PORTUGAL (Portugal/AFP) 02/01/00

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER
2	4	**ENRIQUE IGLESIAS** ENRIQUE INTERSCOPE/UNIVERSAL
3	2	**SANTANA** SUPERNATURAL ARISTA/BMG
4	6	**CELINE OION** ALL THE WAY . . . A OECAOE OF SONG SONY
5	3	**NUNO GUERREIRO** CARTA OE AMOR GLOBO/EMI
6	7	**ANJOS** FICARE! VIDISCO
7	5	**METALLICA** S&M MERCURY/UNIVERSAL
8	10	**SCORPIONS** BEST GLOBO/EMI
9	9	**JENNIFER LOPEZ** ON THE 6 WORK/SONY
10	8	**GUNS N' ROSES** LIVE ERA '87-'93 GEFFEN/UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 02/03/00

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**CARTOON HEROES** AQUA UNIVERSAL
2	1	**MOVE YOUR BODY** EIFFEL 65 BMG
3	2	**BACK IN MY LIFE** ALICE OEEJAY VIOLENT/VIRGIN
4	4	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BREAKIN'/VIRGIN
5	3	**ALL I REALLY WANT** KIM LUCAS ZOMBA/VIRGIN
6	NEW	**FREESTYLER** BOMFUNK MC'S SONY
7	5	**OEAR JESSIE** ROLLERGIRL ICEBERG
8	8	**TELE** BARCODE BROTHERS UNIVERSAL
9	6	**THE BAD TOUCH** BLOODHOUNO GANG UNIVERSAL
10	7	**ADELANTE** SASH! EDEL
		ALBUMS
1	3	**FLEMMING BAMSE JORGENSEN** STANO BY ME CMC/RECART
2	5	**NAT KING COLE** THE ULTIMATE COLLECTION CMC
3	1	**BJORN AFZELIUS** OEFINITIV CMC/RECART
4	2	**ENIGMA** THE SCREEN BEHINO THE MIRROR VIRGIN
5	6	**CREAMY** CREAMY CMC/RECART
6	4	**CHER** THE GREATEST HITS WARNER
7	NEW	**BLOODHQUNO GANG** HOORAY FOR BOOBIES UNIVERSAL
6	RE	**ENRIQUE IGLESIAS** ENRIQUE UNIVERSAL
9	7	**HAMPENBERG** HAMPENBERG UNIVERSAL
10	NEW	**COCO** DANSELANO TENDERFOOT/ELAP

FINLAND (Radiomafia/IFPI Finland) 02/06/00

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**HIM** RAZORSLAOE ROMANCE TERRIER/BMG
2	2	**SENTENCEO** CRIMSON SPINEFARM
3	5	**BOMFUNK MC'S** IN STEREO EPIDROME/SONY
4	4	**TIKTAK** FRENOIT POLYDOR/UNIVERSAL
5	NEW	**YOLINTU** PIENEN POJAN HAAVEET F-RECORDS/WARNER
6	3	**BLOODHOUNO GANG** HOORAY FOR BOOBIES GEFFEN/UNIVERSAL
7	NEW	**SOUNDTRACK** LEVOLTORNAT RCA
6	10	**BO KASPERS ORKESTER** HITTILLS COLUMBIA
9	6	**ENIGMA** THE SCREEN BEHINO THE MIRROR VIRGIN
10	8	**AGENTS** LAULAVA SYOAN EMI

ARGENTINA (CAPIF) 02/03/00

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**SHAKIRA** DONOE ESTAN LOS LADRONES SONY
2	2	**LOS NOCNEROS** NOCHEROS EMI
3	4	**MANA** MTV UNPLUGGEO WARNER
4	3	**CELIA CRUZ** MI VIDA ES CANTAR SUM
5	7	**SHANIA TWAIN** COME ON OVER UNIVERSAL
6	5	**CELINE OION** ALL THE WAY . . . A DECADE OF SONG SONY
7	10	**CHRISTIAN CASTRO** MI VIDA SIN TU AMOR BMG
8	8	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/EMI
9	6	**MILIKI** A MIS NINOS DE 30 ANOS BMG
10	9	**LUIS MIGUEL** AMARTE ES UN PLACER WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

FOR THE FIRST TIME since October, a domestic star has hit the top of the Spanish album chart. "Gracias" by 15-year-old **Tamara** is a collection of powerful ballads and boleros and is the first success for new label MuXXic, a division of Gran Vía Musical. At the album's Madrid showcase, organized jointly by MuXXic and worldwide distributor Universal Music Spain, videos showed stars such as **Alejandro Sanz** praising Tamara's talents. She is the granddaughter of the legendary flamenco singer **Rafael Farina**, although she barely attempts flamenco on "Gracias." The album reached No. 1 after 14 weeks on the chart, during which time it sold some 250,000 units. Five managing directors from Universal's Latino territories were at her showcase, so Tamara could see her album selling well in Latin America before her 16th birthday in June.

HOWELL LLEWELLYN

THE PHILIPPINE rap market has been boosted by two recent albums on OctoArts/EMI: "D' Real Side" by **H-Bom** (real name, **Paul Segovia**) and "Mass Comm" by **Urban Flow. James Laxamana**, A&R man and producer at OctoArts/EMI, believes H-Bom has the potential for wider Asian release.



H-BOM

"H-Bom was born in Las Vegas and raps in English, and his sound is very Westernized," he says. "It's safe commercial rap like **Will Smith** and **Puff Daddy**." OctoArts/EMI will service a video for H-Bom's latest single, "Unknown Sound," to MTV and EMI companies in other Asian territories. Urban Flow raps mostly in Tagalog, the Philippines' national language, and "Mass Comm" is aimed at the wider public, says Laxamana.

DAVID GONZALES

FEW COUNTRY SINGERS have studs in their lips and sport dreadlocks. But that didn't stop 23-year-old **Kasey Chambers** from becoming the toast of the eighth Toyota Country Music Awards, held Jan. 29 at the new Regional Centre venue in Australia's country music capital of Tamworth. She walked off with the Golden Guitar Awards for best female vocalist and best album for her solo debut, "The Captain" (EMI). Chambers, who began singing in her early teens with family act the **Dead Ringer Band**, is expected to play in Nashville later this year. Multiple-award winners included **Troy Cassar-Daley** (Columbia/Sony), who won male vocalist and song of the year for "They Don't Make 'Em Like That Anymore," and veteran performer **John Williamson** (EMI), who was awarded best-selling album for "The Way It Is," heritage song of the year for "Campfire On The Road," and bush ballad for "Three Sons."

CHRISTIE ELIEZER

LATE 1999 SAW the release of a gospel album from one of South Africa's legendary singers, **Steve Kekana**. "Lindani" (Primedia) reunites Kekana with producer **Tom Vuma**, rekindling the creative relationship that propelled Kekana's career in the 1980s with the hit singles "Mamsy" and "Raising My Family." In recent years, Kekana, blind since birth, has worked in local government. He's hoping "Lindani" will reignite a career that went into decline when he was unwittingly involved in recording a song for the South African government in the late '80s. That led to his ostracization from parts of the black musical community. "I don't look back on my musical history with regret," he says. "I believe I brought joy, and I believe I can do it again through this album. It's music that speaks right to the heart of people."



KEKANA

DIANE COETZER

ONE OF THE longest silences in British rock will come to an end April 3, when **Elastica** finally releases the follow-up to its 1995 debut album. The band unveiled material from the new album, "Menace," (Deceptive) last month when headlining an NME Brats show in London. Since "Elastica" went to No. 1 on the U.K. album chart in March 1995, the band has led a troubled existence. There were lurid stories of drug abuse and internal strife that forced lineup changes, and front woman **Justine Frischmann** underwent a high-profile breakup with her longtime partner, **Damon Albarn** of **Blur**. He sang emotionally about the relationship on the last Blur album, "13," and at least two of the songs on "Menace" are a direct reply, according to Frischmann. "The record bas an edgy, spiky feel with some punk stuff, but it's got some slower, darker songs," she says. "It's a more intelligent, reflective album. I've done a lot of growing up."

NIGEL WILLIAMSON

THE FIRST RELEASE on Malaysia's Synchrosound Records is "Days Without Dawn," an English-language alternative rock album by 25-year-old Chinese-Irish songwriter **Jason Lo**, who records simply as Lo. The album, which is distributed by EMI Malaysia, features grunge-influenced songs with Lo on vocals, guitar, and bass, backed by top local session players. The first single is "Evening News," and the video is airing on local TV. Label head **Nicholas Blasband** says Synchrosound is seeking out "Asia's most unwanted artists." Also signed are pop group **Solution** and respected arranger **Aubrey Suwito**.

GRAEME NESBITT

Boxman, Motorola Pact On Service

BY KAI R. LOFTHUS

OSLO—The pact between European online retailer Boxman and mobile communications company Motorola to allow consumers to buy music via a speech-recognition phone service (Billboard*Bulletin*, Feb. 4) is among the first to broaden the concept of E-commerce to include mobiles.

But this "M-commerce" offer—expected to debut in the U.K. in the spring—as yet only deals with the distribution of physical product by Boxman, not with digital downloads. The service, currently in a trial period, is not restricted to Motorola phones; it will also work on other mobiles and landlines.

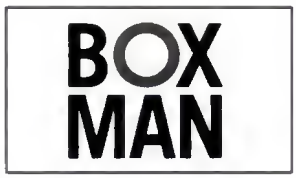
Boxman operates eight localized sites in the U.K., Sweden, Norway, Denmark, Finland, France, Germany, and the Netherlands. Boxman commercial director Christopher Codrington says, "The [new] service will be launched to the U.K. market first and then rolled out across Europe this summer." He adds that Boxman will start up in Italy and Spain in the second and third quarter of this year, respectively. No executives have yet been named to oversee those affiliates.

The speech-recognition mobile phone offer adds to a variety of other means of ordering CDs from Boxman, including Internet on PC, interactive cable and satellite TV, and wireless application protocol-based (WAP) mobile phones.

Through Boxman's relationships with radio stations in the countries where it operates, customers can also find out which songs are being aired by those stations and order a CD containing those songs. The stations link their playlists to Boxman's catalog, enabling listeners to dial a supplied number on their mobile phones and browse through the playlist. The service can help the listeners refine the search in order to identify the music they hear.

> *'The M-commerce market has vast potential, and we want customers to be able to buy music on impulse'*
>
> – TONY SALTER –

Says Boxman CEO Tony Salter, "Boxman has deliberately pursued a platform-independent strategy to enable us to create a strong foothold in each nascent and promising market. The M-commerce market has vast potential, and we want customers to be able to buy music on impulse—whether through their WAP mobile phones or through a simple voice call."



At Motorola, E-commerce director Laurence John says the firm is committed to enabling Internet merchants to extend their services to mobile users. "With the development of WAP mobile handsets and voice Internet browsing," he says, "it's important for merchants to be able to develop services easily and quickly so to reach the mass consumer market."

Adds Codrington, "The system is as secure as any interactive telephone system. Boxman [doesn't] retain credit card details, and there are no third parties involved, as the customer goes directly through to the Boxman site to purchase online. Eventually we will have the 'wallet' technology in place, which will mean that credit card details are secured on the consumer's SIMM [single inline memory module] card."

Music content is not seen as a component of the strategic alliances that AOL Europe made with mobile communications giants Nokia and Ericsson in early February. According to AOL Europe's Hamburg-based corporate communications director, Frank Sarfeld, "The distribution of music over mobile phones is as yet limited because of the low bandwidth [9,600 kilobits per second]. The agreements we just signed concern marketing, research, and technology."

AOL Europe, a 50/50 joint venture between AOL and Bertelsmann, says it will be developing news, E-mail, and online retailing applications for mobile phones from both Nokia and Ericsson. A wireless technology, branded as "always-on," will allow consumers to know whether their friends' phones are on and will enable the transmission of instant, Internet-style messages. Sarfeld adds that there is "absolutely nothing" to reports that Bertelsmann is looking to sell its shares in AOL Europe.



Happy Anniversary. Sony Music Norway organized a dinner in Oslo attended by company executives and artists—including Torhild Sivertsen—to mark managing director Rune Hagberg's completion of a quarter-century's service with the company. Shown, from left, are Per Hansmark (Sivertsen's husband), Hagberg, Sivertsen, and Paul Russell, chairman of Sony Music Entertainment Europe.

CASH, IFPI CATCH FLAK OVER HK ROYALTIES COLLECTIONS

(Continued from page 47)

$16,000 Hong Kong ($2,056) for music played throughout the whole 500-room premises," she explains. "Also, different shopping malls have paid different fees for the same piece of music."

CGMCO convener Michael Li Honshing is urging the Hong Kong government to set up a supervisory system and outline regulatory guidelines. Li also threatens to lodge a complaint with the ombudsman if the government does not act. "An overhaul of the ordinance is long overdue," he says.

Li accuses CASH of having abused its position in the past by charging fees from charities and nonprofit welfare groups, exempted under Section 76 of the Copyright Ordinance, which says fees for all charities should be waived. "Under our pressure, CASH has decided to start refunding these organizations," he says. "This makes us question the integrity of CASH and shows the government needs to monitor royalty-collecting agencies."

CASH senior manager of corporate communications Angelina Law Yuen-fai disputes the allegations and says the refunds were prompted by a change in the law that "was not very clear." She adds, "A small change was made to the Copyright Ordinance at the very last minute in 1997 without our knowledge. We are now aware of the mistake and have begun to initiate refund proceedings."

She says CASH, which represents 1,800 local authors and 120 overseas authors' societies, expects to refund more than $2 million Hong Kong ($258,000) in fees collected since June 27, 1997.

Responding to Li's accusation that the society's operations are not sufficiently transparent, Law says that CASH follows strict guidelines and tariff criteria (such as size of area and background or live music) that are clearly outlined. "Our royalties are properly distributed to the correct copyright owners, minus 18%-19% for administration costs," she says.

But Peter Luk, representing local distributor EDKO Films, claims his company paid CASH dues for the public screening of an Iranian film and later found out CASH does not have an agreement with an Iranian rights society. "We have no say about the whole process, nor can we ever be sure that proper authorization was given to such collecting agencies," he says.

IFPI Hong Kong CEO Ricky Fung says a number of the concern group's complaints are unsubstantiated. "Many of these claims are not correct, not necessarily directed at the IFPI, and in many instances, very old issues which have been discussed in front of [Hong Kong's Legislative Council] before," he says. "Copyright is a private right and a matter of commercial decisions. It is not something that requires the strict regulation which the group is asking for." He adds that users still have the choice of using other non-IFPI-represented sound recordings.

The CGMCO is hoping the Trade and Industry Panel of Legco will set a date soon to discuss the issue.

CANADA SEES PROMISE IN NEW WARNER EMI

(Continued from page 47)

ident of Capitol Records-EMI of Canada in 1988, he became the first A&R director to lead a major record company. Newman's background is in sales, at CBS Records, then Warner. He became senior VP/managing director of the U.S. division of the latter firm in 1989, when dual U.S. repertoire and domestic and international repertoire divisions were introduced

Meanwhile, Canadian independent label executives hold the view that Warner EMI Music promises significant A&R windfalls for them. "No question, the merger, as well as talks between BMG and Sony, presents us with opportunities," says Alexander Mair, president of Attic Music Group in Toronto. "Would you want to sign with any of those four labels now—not knowing who will be in the Canadian companies, let alone the international companies, in the future?"

Ric Arboit, president of the EMI-distributed Nettwerk Productions (Sarah McLachlan, Tara McLean) label, agrees. "No question this merger presents opportunities to labels like us that weren't there before."

Canadian industry sources estimate that the combined Canadian market share of the new union, including record-club sales, could reach 30%-32%. This would edge out current market leader Universal Music Canada, which has, according to sources, a 29% share. Industry watchers also predict that the proposed merger is not likely to face any significant scrutiny by the Canadian government.

As in other world markets, it is the sales, information technology, and finance departments of the two companies that are likely to be most affected in terms of consolidation and cutbacks. As well, overlapping regional offices are expected to be combined. Nettwerk's Arboit says, "What I see happening is that the two labels will remain, but their distribution will be consolidated. I don't think there will be acts chopped. Not in Canada." Bruce Allen concurs.

While both Canadian-based majors are renowned for their conservative management style, the two operate quite differently. Warner has traditionally relied on its access to foreign repertoire while maintaining a slim domestic roster. EMI, by contrast, has for two decades led the way, at least among the majors, in recording and marketing domestic music.

Nevertheless, the merger comes at a low ebb for both. According to SoundScan, they had only three albums—by Sky (EM1) snd Cher and Red Hot Chili Peppers (Warner)—in last year's top 30 best-selling titles.

Warner Music Canada has 145 employees nationally and an estimated 18% market share. Its top domestic acts include roots-based Great Big Sea and Blue Rodeo and Cape Breton fiddler Natalie MacMaster. With cbanges in its A&R structure 18 months ago, the company embarked upon a round of artist signings in 1999. Among them: singer/songwriters Jason Mitchell and Jay Englishman, roots band Staggered Crossing, and country singer Amanda Stott. All have debut releases slated for this year.

Warner Music Canada also distributes roots label Stony Plain Records, based in Edmonton, Alberta.

EMI Music Canada has 230 employees nationally and an estimated 13%-14% market share. Its domestic roster consists of top-selling rock acts sucb as Moist and the Tea Party, as well as the Watchmen and Econoline Crush. Also signed are AC artists Anne Murray, Bruce Guthro, Rita MacNeil, Susan Aglukark, and Jobn McDermott; country singer Stompin' Tom Connors; and jazz artists Jane Bunnett, Marc Jordan, and Renee Rosnes.

The well-regarded roster of Virgin Music Canada includes rapper Choclair; production squad the Boomtang Boys; the Celtic family group Leahy; and Quebec-based roots act La Bottine Souriante.

EMI is also a leading distributor of independent labels, including Nettwerk, Popular, Aquarius, Marquis Classics, Sweet Grass, and Sanctuary.

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continued on page 78

Rhino To Donate Profits From Holocaust Audio Documentary

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Once in a while a project comes along that is powerful enough to encourage a label to cut its costs or give away partial proceeds. But it is a rare undertaking that compels a record company to donate *all* of its earnings to a given cause. Such is the power of "Voicea Of The Shoah: Remembrances Of The Holocaust" for Rhino Records.

Compiled from British archives and current interviews conducted in the U.S., the set offers the testimony of more than 180 survivora of the Holocaust, as well as commentary from some of those who helped free them.

The four-cassette/CD set, due March 14, is the pet project of Rhino president Richard Foos and the first comprehensive, commercially available audio documentary of perhaps the most horrific event in modern world history.



Foos says he was inspired to create "Shoah" more than five years ago after visiting the United States Holocaust Memorial Museum in Washington, D.C., and finding no audio documentary in the gift store.

"I was shocked to see they didn't have any oral history of the Holocaust, and I figured if they didn't, no one did," Foos says. "I determined this is a project that needed to be done."

He began his "gut-wrenching" sojourn with the Jewish Federation of Greater Los Angeles, which will receive all of the money earned by Rhino and funnel it to various agencies that provide legal services, aid for immigrants, scholarships, job training, and other assistance.

"Thia is not something we should be profiting from," Foos says of the boxed set. "It's not that kind of project."

After deciding on the direction the albums would take, Foos and company hooked up with album producer David Notowitz and actor Elliott Gould.

Gould's narration is heard between the firsthand accounts of life before World War II, haunting stories of concentration camps and ghettos, and memories of liberation from both survivors and soldiers.

"Shoah" ia not an easy listen, but it is compelling narrative. Complete transcripts are provided in an elaborate 100-page hardbound book that comes packaged with each set.

Now in the midst of the solicitation process, Rhino, not surprisingly, ia steering clear of hyped marketing tactics and instead is putting "Shoah" in the hands of its direct-accounts salea department, which deala with venues such as museums, synagogues, gift stores, libraries, and schools.

"Those are the places that need to know that the project is available," says Emily Cagan, Rhino senior product manager.

Cagan says the sales team is also buay acouring the Internet for sites that focus on Jewish history and religion.

"Anywhere there are listings of temples, newspapers, and universities and organizations, we are sending them press releases to let

(Continued on next page)

Gear Fab Records Digs For 'Artyfacts'

Punk, Psychedelia Fan Maglio Infuses Label With Business Sense

BY CHRIS MORRIS

LOS ANGELES—Ever hear of the band Cykle, from Lumberton, N.C.? How about Soup, from Appleton, Wis.? Or Merkin, from Provo, Utah?

Roger Maglio has beard of them, and therein lies the tale of Gear Fab Records, the Orlando, Fla.-based label that reissues obscure garage punk and psycbedelia originally releaaed in small pressings during the '60s.


MAGLIO

In a way, Maglio's imprint ecboes how the labels whose catalogs be plumbs did busineaa 35 years ago. He runs a virtual one-man show and caters (aucceaafully, unlike most of hia precursors) to audiences on the far-flung fringe of the rock business.

The type of material Maglio releasea is not entirely unique. Since 1972—when Elektra Records iaaued "Nuggets," a two-LP collection of then subterranean '60a garage punk compiled by critic/musician Lenny Kaye (and reissued in expanded boxed form by Rhino Records in 1998)—a cottage industry haa developed.

A horde of U.S. and European labels haa since spewed forth dozens of albums—many of them illegitimate in origin—devoted to increasingly arcane examples of wbat Kaye called "original 'artyfacts' of the first psychedelic era."

Maglio, who works full time for aerospace and defenae giant Lockheed Martin Corp. as a manager of procurement and contracts, is a passionate fan and consumer of these unusual reiasues.

He says, "I've alwaya been a collector of this music, for years and years, and a frustrated musician in my own right, though I didn't make it a career. Around April or May of '97 . . . I just was sitting around one Saturday, and I was looking at all the CDs I had, and I said, 'Boy, I've got a good business head on my shoulders from my regular job—for a little investment, I could probably put a compilation out here and license [songs] for the fun of it and see what happens."

Sub-licensing material from such companies as Collectibles and Sundazed—which in some cases had released full-length titles by some of the groups Maglio anthologized—Gear Fab made its debut with the 1997 compilation "Psychedelic Crown Jewels—Vol. 1," a 23-track package including such garage psyche wonders as Majic Ship, the Zakary Thaks, the Movin' Morpho Men, and the Freudian Complex.

The majority of vintage garage/psyche sets are compilations, but Maglio soured on the idea of sucb productions after aaaembling hia second "Crown Jewels" package from scratch in 1998.

"Tbat was something tbat took me over eight months to do," Maglio recalls. "When you're

(Continued on page 59)

Broadband's The Future Df Music Delivery Dn The Web

MANY PEOPLE think downloading music from the Web is too complicated. Even listening to streamed audio requires a technical sophistication that many consumers don't possess.

The common wisdom is that the revolution in delivering music over the Internet won't really get rolling until broadband arrives. Actually, it's already here, but its reach is so small it doesn't amount to much of a market.

Broadband refera to the high-speed, high-capacity transmission of data. It means that music, video, information, graphics, and text can be delivered to homes in a way that will take the frustration out of using the Net. Broadband service is marketed by cable system operators like Time Warner, digital-subscriber-line (DSL) providers like Bell Atlantic, and satellite companies like Hughes Electronics.

BUYING TRENDS


by Don Jeffrey

But so far, only about 2 million homes have it.

Forrester Research, the Cambridge, Mass.-based new-media research company, recently put out a report called "Barriers To Broadband's Boom" that has some import for the music business.

Take streaming audio, for instance. Forrester says that only 18% of "low-experience" Internet users—those who use slow dial-up Web access—listen to streamed audio online. That's not good news for labels and online retailers, who are becoming more dependent on streaming to promote and sell new music. For those consumers who have broadband access, though, 43% listen to streaming audio.

Streaming's not all, though. **Patrick Callinan**, the Forrester analyst who wrote the report, says, "Broadband will change how music is delivered, not so much by the speed of the connection but because it will be the first place people turn to to look for a new single. Once devices in the homes become Internet-enabled, then you may find the delivery of music by MP3 or some more secure format directly to your home entertainment center via the broadband pipe." The fact that broadband is an "always-on connection" is its great strength, he says, adding, "It's two clicks of a mouse."

Forrester projects that broadband usage will more than double this year to about 5 million households. By the end of 2003 it could be in 27.3 million households. What could thwart those projections? Forrester mentions three "barriers."

First, it says many conaumera are "clueless." More than 50% of U.S. households don't even have dial-up access. And of those who do, 28% say it'a good enough for them.

Then there are the thrifty, who are not convinced that broadband's worth a higher price; 71% say they won't pay more than $25. That'a a problem, because broadband providers now charge at least $40 a month for the service.

Finally, there's the problem of loyalty. Only 39% of broadband consumers say they're likely to stay with their current provider if an alternative becomes available.

But faster service alone won't change the world, Callinan says. "Once we have proper digital rights management, broadband is a no-brainer as a delivery vehicle for music."

newsline...

MUSICLAND STORES says that sales from stores open at least a year rose 1.9% for the four weeks that ended Jan. 29. The biggest increase in same-store sales was for the superstores Media Play and On Cue, which were up 2.5%. For the mall stores Sam Goody and Suncoast Motion Picture Company, they rose only 1%. Total sales in January increased 3.4% to $124.3 million. The company also reports that DVD sales reached one-third of all video revenue in January for the first time.

AMAZON.COM plans to file with the Securities and Exchange Commission to sell up to 600 million euros ($586 million) of convertible notes, presumably for international expansion. The debt securities will mature in 10 years. Moody's Investors Service assigned a Caa3 rating to the notes, which "reflects the uncertain financial success of Amazon.com's changing business strategy."

VIACOM has been sued by BHC Communications, its joint venture partner in the United Paramount television network (UPN). Viacom had offered to buy the 50% stake in UPN it does not already own from BHC, a subsidiary of Chris-Craft Industries. Under the proposal, called a buy-sell procedure, Viacom also offered to sell its 50% stake to BHC. The price to buy or sell is $5 million, and BHC was given 45 days to choose between the two offers. BHC charges in its suit that Viacom violated the joint ownership agreement when it decided to merge with CBS. BHC has also filed suit to block the $51.9 billion acquisition of CBS. Viacom says the lawsuit is "transparently without merit and will have no impact on the timing of" the merger.

RENTRAK says four major film studios have now contracted with the company to process rental and used video sale data from the studios' revenue-sharing deals with Blockbuster Video. Rentrak will also audit the retailer's data for the studios. Rentrak declines to name the studios involved in these agreements. Rentrak also announced that one major studio has selected the company to process and audit rental and used sales data for retailer Hollywood Entertainment.

SAM GOODY says that music fans will be able to vote online in its fifth annual national unsigned band search contest, Bandemonium 2000, through a venture with online music company Riffage.com. Visitors to the Riffage site will be able to listen to and rate the 16 semifinalists. The Web company will also be a sponsor for the event.

MP3.COM has extended its My.MP3.com program, under which users can store and access their music collections from any Internet connection, to computers that utilize the Linux operating system. Previously the program was only available for the Windows and Macintosh systems.

TWEC.COM, the Web site of Trans World Entertainment, has formed an advertising agreement with free voice-mail provider eVoice. Subscribers who receive messages on the Web will be provided banners, 15-second audio ads, and links to the twec.com Web site.

COLUMBIA TRISTAR HOME VIDEO has begun a national magazine advertising campaign to raise awareness of the supplier's videos and DVDs for rental and sale. The campaign will include new titles like "Random Hearts" (in People and McCall's magazines) and "Blue Streak" (Vibe, Rolling Stone), as well as catalog titles like "Hook" (Redbook, Parents, Ladies' Home Journal).

ALL ACCESS ENTERTAINMENT, an artist management company owned by Paradise Music & Entertainment, has teamed with Teen Magazine to produce and manage TeenMag2000, the publication's first summer music tour. All Access will produce a TV documentary of the event. The tour will kick off June 15.

GOLD CIRCLE ENTERTAINMENT has formed a joint venture agreement with world music label Triloka Records and signed a new distribution deal with RED Distribution. Triloka's most recent release is by Krishna Das. RED says this is its first foray into world music.

LAVA.COM, a unit of Creative Labs, has launched a new product, LAVA Producer, that will allow musicians to create their own 3D interactive music videos on the Internet. The company says the product will be available in March for $29.95 by download at www.lava.com.

HARVEY ENTERTAINMENT, producer of direct-to-video films and TV shows featuring its licensed cartoon characters, including Casper the Friendly Ghost, has formed a joint venture with PG Capital for an apparel company, Harvey Fashion LLC, to manufacture and market apparel based on the characters.

RHINO TO DONATE PROFITS FROM HOLOCAUST AUDIO DOCUMENTARY

(Continued from preceding page)

them know the project is coming and how they can get information or s review copy," she ssys.

The same goes for public radio stations, many of which have agreed to include "Shoah" as part of their pledge drives, according to Cagan.

Rhino is also funneling co-op advertising dollars to regional Jewish publications, setting up retail promotions, and encouraging interested parties to create listening events sround the release date.

"We do have some survivors available to us to do press, and we are hoping some of the venues we go to on the sales side will be interested in putting together special events with them," Cagan says.

> ***'This is not something we should be profiting from. It's not that kind of project'***
>
> **– RICHARD FOOS –**

Taking a cue from the promotional run for its recent "Respect" boxed set, Rhino also is compiling a "tastemaker" msiling list of key politicians, celebrities, and local personalities with Jewish interests.

"We're going to send it to people like Barbra Streisand, Steven Spielberg, the Clintons, presidents of Jewish organizations. We don't need these people to come out and publicly endorse the set, but it gets people talking about it," Cagan says.

All the focus on nontraditional accounts does not mean some mainstream merchants, particularly book and combination stores, will have no place for the set.

"I do anticipate traditional stores will carry it," Foos says. "Will they put it on their front rack next to Smash mouth? I don't think so. But if they only have a couple of pieces of product in their store, that's better than nothing."

MUSICMUSICMUSIC PLANS GLOBALLY

(Continued from page 46)

music," says Spegg, "but we don't have that same expertise about music in the rest of the world. And we decided the best way to acquire that expertise was to go to the experts and let them build franchises around our products and services."

Musicmusicmusic's flagship product is RadioMoi, an interactive radio site that lets visitors customize their own shows or listen to preprogrammed offerings or playlists compiled by other visitors. The site made headlines last year when it became the first—"and, so far, only"—Webcaster to strike a license pact with the Recording Industry Assn. of America to pay performance royalties mandated under the U.S. Digital Millennium Copyright Act (**Billboard*Bulletin*, May 5, 1999**). Khaleej also will pay royalties on the streaming of its songs, musicmusicmusic says.

Under the franchise arrangement, Khaleej will build an Arab front end and include local content, languages, and personalities. The back end—"the growing global database of music"—will remain accessible, however, wherever allowed by licensing constraints.

"When we thought about what people around the world want, it was a no-brainer to realize that they want the hits, and not just any hits—*their* hits from *their* stars," Spegg says. "If we want to be a truly global site, we have to recognize that. At the same time, we are making the best of the global music culture available to true music fans around the world."

Other musicmusicmusic business segments include its retail division's Web bar listening posts, freestanding kiosks that allow customers to scan bar codes and listen to a CD's music without opening the package; its broadcast division, which supplies streaming music content to other Web stations; and its industrial sound services division, which supplies streaming MP3 music content from its global database to real-world businesses as ambient music.

"We are extremely excited about the potential for delivering music on the Internet, but we know that it will take at least five years to make money at it," says Spegg. "In the meantime, we are a public company and have to show our investors a return on their money before that. So we are leveraging this fantastic music database that we have built up into areas where we can make money sooner."

Musicmusicmusic is traded on the Neuer Markt of the Frankfurt Stock Exchange. Spegg says a float on the U.S.' Nasdaq exchange is anticipated by year's end.

EXECUTIVE TURNTABLE



ARNOLD

HOME VIDEO. Randy Arnold is promoted to VP of advertising and direct marketing for Universal Studios Home Video in Universal City, Calif. He was executive director of advertising and direct marketing.

Jennifer Anderson is named director of marketing for Columbia TriStar Home Video in Culver City, Calif. She was a marketing manager for Warner Home Video.

DISTRIBUTORS. Bruce Van Langen is named director of advertising for Cat's Music/Music City Record Distributors in Nsshville. He was a nstional accounts customer service representative for Word Entertainment.

NEW MEDIA. Jay Orr is named senior music writer/editor for country.com in Nashville. He was a music writer for The Tennessean.

MUSIC VIDEO. MTV promotes **Christina Norman** to senior VP of on-air promotion and marketing, **Tina Exarhos** to senior VP of communicstions and music marketing, and **David Cohn** to GM of MTV2 in New York. They were, respectively, senior VP of on-air promotions, senior VP of communications, and senior VP of marketing.



Ready To Rumble. Three World Wrestling Federstion stars appeared recently st the Virgin Megastore in New York in a promotion for the current Koch Entertainment title "WWF—The Music Vol. 4." Shown, from left, are Mr. Ass; Bob Frank, president of Koch Entertainment; Road Dogg; and Chris Jericho.

Navarre Makes More Staff Moves

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

NAVARRE SHUFFLES AGAIN: Don't look now, but Navarre Corp. has . . . *done something* with its sales staff.

You may notice that we hesitate to use the word "restructured" here. Our reticence stems from an encounter we had with **Jim Chiado**, VP/GM of New Hope, Minn.-based Navarre's music distribution division, at a Jan. 26 dinner for former Navarre Western regional director **Frank Mooney**.

In this space in the Jan. 22 issue of Billboard, we noted that Mooney was exiting Navarre to become a nonexclusive consultant to the company; that former Eastern regional director **Ed Maxin** had been promoted to director of sales, overseeing the company's entire sales team; and that **Vyto Lazauskas** was named national accounts director.

At Mooney's dinner, sporting a wide grin and a peculiar look in his eye that usually telegraphs the message "you are in trouble," Chiado put a friendly arm around our shoulder and took exception to our depiction of the personnel moves as the fourth restructuring of the sales team since mid-1997.

Well, maybe that set of personnel moves wasn't what we said it was. In deference to Chiado, we will not use the "r" word, but since that column was printed, it appears that Navarre has again, well, *done something* to its sales staff, entailing some byzantine new reporting procedures.

Some members of the new field sales staff will now report to Navarre's national accounts managers, who will report to Maxin and not to Lazauskas.

Reps **Rodney Metoyer** (Nashville), **Rick Miller** (Virginia), and **Karen Paset** (Chicago) will report to Miami-based **Kevin Bradshaw**, who is newly elevated to accounts manager status. Reps **Glenn Naples** and **Todd Lewis** in the New York area will report to **Michael Neustadt** in Boston.

In Los Angeles, Navarre has just hired **Jeff Ballenberg** as national accounts manager; he comes to the company from Internet retailer Kabang.com and previously spent 13 years in sales at BMG. **David Miller** (Orange County/San Diego, Calif.), **Toni Swann** (Anaheim, Calif.), and recently promoted L.A. sales rep **Gina Negron**—formerly Mooney's assistant—will report to Ballenberg.

L.A.-based field marketing rep **Jamie Lurtz** will take on expanded duties, selling independent accounts in the L.A. area.

North California reps **Dewitt Barker** and **Brian McDavid** would have reported to Seattle-based accounts manager **Teresa Sullivan**; however, right after we called Maxin to confirm the new roles, he called us back to tell us Sullivan had just resigned to take a job as national sales manager at Miramar Records in Seattle, leaving an open slot.

> ***'These are more sales/marketing groups rather than territories [as we had in] the past . . . It's not a branch [situation]'***
>
> **– ED MAXIN –**

While the country is now diced up into Northeast, Southeast, Southwest, and Northwest segments, Maxin says that "these are more sales/marketing groups rather than territories [as we had in] the past . . . It's not a branch [situation]."

Accounts managers **Joe Kulesa** (Dallas), **Gasper Delise** (Detroit), and **Lisa Camhi** (Sacramento, Calif.) will operate outside the regional sales setup, but, like the other accounts managers, they report directly to Maxin.

Maxin says that Lazauskas' duties are principally of a strategic and coordinating nature and that, in addition to making sure the accounts managers are on the same page, he will be spending more time on the road with all national accounts.

Increasing music sales has been a priority the last couple of years at Navarre, and the firm's strategies appear to be paying off: In its most recent quarter, the division's sales were up 54%. But Navarre continues to search for the best way to organize its team's efforts. One hopes this latest round of changes will be a plus for the company.

FLY TAKES ON TIGER, DEVIL: Continuing its efforts in subdistribution, Providence, R.I.-based label Flydaddy Records has made agreements with New York's Tiger Style Records, the in-house label of music Web site Insound, and Devil in the Woods, a 17-year-old Northern California imprint that will issue a new album by cult fave **Dumptruck** this fall.

Flydaddy, which is distributed nationally by Distribution North America and regionally by Carrot Top, Surefire, Revolver, and Redeye, also subdistributes Sugar Free Records and the Arena Rock Recording Co.

FLAG WAVING: **Ian Moore** is not your average Texas-bred guitar god, as his Koch/Hablador Records debut, "and all the colors . . . ," due March 14, makes plain.

Many will remember that when Moore arrived on the scene in the early '90s as a guitar prodigy out of Austin, Texas, his label Capricorn Records tried to cast him as the latest incarnation of **Stevie Ray Vaughan**.

Moore bridles at the memory today. "[Capricorn owner] **Phil Walden** and I were polar oppo-

(Continued on page 57)



Let The Good Times Roll. Putumayo World Music has joined with the Louisiana Office of Tourism on a yearlong campaign to promote the state's "Music—Tha Languaga Of Louisiana" project. Shown at the kickoff event at Tipitina's in New Orleans, from left, are Roxie Wright, president, Jazz & Heritage Foundation; Eddie Bo, musician; Dan Storper, president, Putumayo World Music; David Hazan, senior VP of marketing, Putumayo; and Cyril Neville, musician.

Top Independent Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	NEW▶		SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 0140*/T-T (16.98/17.98)	No. 1 SNOOP DOGG PRESENTS THA EASTSIDAZ 1 week at No. 1
2	1	2	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
3	3	4	SLIPKNOT ● I AM 8656/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
4	2	4	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
5	6	4	KITTIE NG 751002/ARTEMIS (13.98 CD) HS	SPIT
6	4	4	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
7	10	4	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
8	5	2	CONJUNTO PRIMAVERA G M P 9926/FONOVISA (7.98/11.98) HS	MORIR DE AMOR
9	17	2	KENNY ROGERS ONQ 0371/MADACY (5.98/9.98)	WITH LOVE
10	7	4	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
11	12	2	VARIOUS ARTISTS 32 JAZZ 32061/RYKODISC (6.98 CD)	JAZZ FOR A RAINY AFTERNOON
12	13	4	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
13	9	4	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
14	14	4	AMBER TOMMY BOY 1253 (11.98/16.98) HS	AMBER
15	8	2	WARREN ZEVON ARTEMIS 751003 (16.98 CD)	LIFE'LL KILL YA
16	15	4	VENGABOYS ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
17	20	4	ENRIQUE IGLESIAS FONOVISA 0518 (10.98/16.98)	THE BEST HITS
18	18	4	BRENT JONES AND T.P. MOBB HOLY ROLLER 70[illegible]/MOBTIL (9.98/16.98) HS	BRENT JONES AND T.P. MOBB
19	21	4	SPM DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
20	NEW▶		THE STRING CHEESE INCIDENT SCI FIDELITY 1005/RYKODISC (19.98 CD)	CARNIVAL '99
21	16	4	SIXPENCE NONE THE RICHER ▲ SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER
22	26	4	THE COUNTDOWN SINGERS MADACY 0353 (3.98/7.98)	MAMBO #5
23	23	4	EVERLAST ▲² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
24	22	4	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC
25	24	4	SEVENDUST TVT 5820 (10.98/16.98)	HOME
26	19	3	OUTSIDAZ RUFFLIFE 60000*/RUFF LIFE (5.98/7.98) HS	NIGHT LIFE (EP)
27	50	3	JOHNNIE TAYLOR MALACO 7499 (10.98/15.96)	GOTTA GET THE GROOVE BACK
28	11	2	SNAPCASE VICTORY 100* (10.98/16.98) HS	DESIGNS FOR AUTOMOTION
29	28	4	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5
30	29	4	SOUNDTRACK ● KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
31	34	2	MALA FE J&N 112 (9.98/13.98) HS	CON SU LOQUERA
32	31	4	VARIOUS ARTISTS COLD FRONT 6451/K-TEL (13.98/18.96)	CLUB MIX 2000
33	RE-ENTRY		VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
34	49	4	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES
35	30	4	ANI DIFRANCO RIGHTEOUS BABE 017 (10.98/16.98)	TO THE TEETH
36	32	4	VARIOUS ARTISTS REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
37	25	3	MOOEST MOUSE SUICIDE QUEERS/SUB POP 073*/UP (14.96 CD) HS	BUILDING NOTHING OUT OF SOMETHING
38	41	4	COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC
39	38	4	ALBERT KING WITH STEVIE RAY VAUGHAN STAX 7501/FANTASY (10.98/17.98)	IN SESSION
40	NEW▶		PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR
41	42	4	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
42	39	4	MARCO ANTONIO SOLIS ● FONOVISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
43	40	4	ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98)	BAILAMOS
44	RE-ENTRY		VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3
45	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
46	RE-ENTRY		PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN
47	NEW▶		MEL WAITERS WALDOXY 2825/MALACD (9.98/15.98)	MATERIAL THINGS
48	36	4	SOUNDTRACK TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
49	RE-ENTRY		BLACK INDIAN MAXIMUM CAPACITY 1099 (10.98/16.98) HS	GET EM PSYCHED! — THE ALBUM
50	NEW▶		VARIOUS ARTISTS POWER 2-1000 (11.98/16.98)	MC BREED PRESENTS THE THUGZ: VOL. 1

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ⓒAlbums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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Retailers, Labels At Odds Over Rightness Of NARM's Sony Suit

THE NATIONAL Assn. of Recording Merchandisers (NARM) lawsuit against Sony Music Entertainment on Jan. 31 gives plenty of food for thought. For those of you who missed it, NARM's lawsuit is seeking to enjoin Sony from embedding in its digital products hyperlinks that lead consumers directly to a store owned, controlled, or directed by the major (Billboard, Feb. 12). If successful in its suit, NARM plans to pursue the issue with other majors.

Needless to say, Sony executives are mightily miffed over the lawsuit and have pulled out of attending the upcoming NARM Convention, to be held Feb. 27-March 3 (**Billboard*Bulletin*, Jan. 31**).

RETAIL TRACK
by Ed Christman



Retailers have long felt that the labels are trying to steal customers from them by placing blow-in cards in CDs that not only collect information on consumers, but in some instances even invite shoppers to buy directly from the labels.

Merchants feel that if their major suppliers are going to compete with them, they should at least have the decency to do it from a level playing field and not expect the retailers to help. That means that instead of trying to target customers—via hyperlinks, blow-in cards, or by advertising the Web addresses—on product in the stores of merchants, labels should spend money to reach consumers somewhere besides the insides of record stores.

A level playing field would have the majors spending the kind of money to promote their online stores that Amazon, CDnow, and barnesandnoble.com do to promote their respective sites currently. Or it would have majors spending money to align with supermarket chains, as Checkout.com did last year. There are any number of ways that would constitute competing on a level playing field.

Label executives say they are innocent of all charges and are wounded that merchants would ever think the labels are trying to steal their customers. The execs say the only reason the labels promote their Web sites is because their young superstar artists insist on it, and their main intention when promoting their Web sites is to drive Internet traffic to artist and label sites where consumers can find out more information about their music. It is only by chance that such consumers may stumble upon labels' online stores, the execs say.

So far, the various E-stores of the majors don't have sales that amount to a hill of beans, and I am including GetMusic in that mix. But CDnow, which Time Warner and Sony hope to merge with their Columbia House record club, is a force to be reckoned with, and barnesandnoble.com, half owned by

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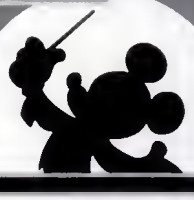


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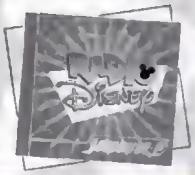
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INDEPENDENTS

(Continued from page 55)

sites, in terms of what I was," he recalls. "Phil was so pissed I wouldn't do a blues/rock record. I wouldn't write with **Will Jennings**. I didn't want to come to Hollywood."

After cutting three albums that built him a strong album rock fan base but didn't really reflect his musical sensibilities, Moore left Capricorn and released an eclectic project, "Ian Moore's Got The Green Grass," on his own indie



MOORE

imprint Hablador.

Moore, who radiates intelligence and is clearly possessed of an intransigent creative streak, has forged a musically inclusive rock record with "and all the colors . . ." He's a powerful and straightforward player and singer with an unmistakable **Hendrix** influence who can incorporate electronica-derived noise, string arrangements, and solos on the sitar (his first instrument) into the mix.

He compares his sound to the work of such prescient performers as **Los Lobos**, the Lobos spinoff **Latin Playboys**, singer/songwriter **Joe Henry**, and his one-time producer **Daniel Lanois**, musical impressionists all.

Moore notes, "I feel there's a genre being created . . . using technology and sounds in a new way."

His best original songs are also his most somber. "It's a pretty typical thing," he says. "The things that resonate with you have this kind of darkness . . . It's hard to write about sunshine."

Moore—who will initially support the new album with a run of February and March shows in Texas—continues to do what he calls "session work on a lot of these funny punk-rock records" and may issue some more radical albums in the future, since his deal with Koch allows him to release projects independently through Hablador after the mother label's first refusal.

"If I want to release an album of electronica, an album of **Hank Williams** songs, an album of me and my friends making party noises, I can do it," he says.

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RETAIL TRACK

(Continued from page 56)

Bertelsmann, looks like it is doing all right for itself.

When the digital download format catches on, it may grow the business exponentially, as all in the industry hope. But if it doesn't, the majors are setting themselves up nicely, via efforts like that of CDnow and GetMusic, to slice a chunk of sales out of the retailers' share.

Sony executives, while reportedly furious about the NARM lawsuit and miffed at retailers for supporting it, privately have been telling accounts that they wish there had been more of a dialogue before the lawsuit, and maybe a courtesy phone call before it was filed. While they are not attending NARM, Sony executives will continue to work with merchants to support the records they have out or that are coming out.

NARM supporters, meanwhile, point out that the trade organization sent all the majors a letter questioning the legality of their marketing tactics during the summer and was underwhelmed by the responses it received.

Since all the majors promote their Web sites and online stores, Sony wonders why it was singled out in the NARM lawsuit. This is a good question and one I can't answer definitively, so I will speculate. At the risk of angering the Warner Music Group executives, I think that company has even more of the characteristics laid out in the lawsuit than Sony does. Not only does it have the record club ownership and the CDnow connection, but Time Warner is in the midst of separate merger deals with AOL and EMI Recorded Music that will transform it from an 800-pound gorilla into a 2,400-pound gorilla.

On the other hand, a key passage in the lawsuit concerns a licensing agreement that is embedded in the hyperlink portion of Sony's CD Extras, which Sony expects consumers to agree to. That agreement says the software on the Extra part of the CD is owned by Sony Music Entertainment Inc., and further, that those buying the CD in stores "may not rent, distribute, transfer, or lease" the software. If those who bought the CD do not like the agreement, they are instructed to return the CD to Sony for a refund. This, apparently, is a key ingredient for NARM in trying to prove its case that Sony is bundling CDs with unwanted services and product.

But what I want to know is, since customers either have to agree to the license agreement or send the CD back, does that mean that consumers won't be able to own their music in the packaged formats of the future? Does it instead mean consumers are licensing the CD Extra for playback? Does that mean the first-sale doctrine is no longer valid and that Sony could use the license agreement to stop the sale of used CDs? It will be interesting to see if these issues ever come up in court.

Meanwhile, all of the other majors are heaving huge sighs of relief that they weren't targeted in the lawsuit. And they offer up the opinion to me that they think NARM is out of its mind and doesn't have a legal leg to stand on. Conversely, merchants think that NARM has a strong hand in the lawsuit. In other words, if you're not quite clear on how this is being interpreted by the various camps, this isn't a case of whether the cup is half empty or half full; it's a case of whether the cup is completely empty or totally full.

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GEAR FAB RECORDS DIGS FOR 'ARTYFACTS'

(Continued from page 53)

dealing with one band or one band member when you're doing a project, you gotta go get the sound source, whether it's vinyl or you've got tapes. The guy's gotta send you a photo and send you a little band biography. You're dealing with one guy or two guys.

"I had 29 tracks on 'Crown Jewels 2,' " he continues. "Some people are very receptive, and some people take forever to give you stuff . . . It was such a time-consuming project, I could have done 10 releases with the effort and time that I put into that."

The rest of Gear Fab's 40 releases to date have been newly annotated replicas of original '60s albums by a bewildering cast of under-the-radar bands.

"There really are three main ingredients as to why I would do any reissue whatsoever, and if I can't get all three of them, I don't do the reissue," Maglio explains.

"First and foremost, it's gotta be a real obscure album or band, and the original LPs or 45s go for big thousands of dollars—I mean, real rare, rated R6 on a scale of one to six," he says. "That's gotta be there, because an album that somebody pressed 5,000 or 6,000 of, even 35 years ago, is not considered rare, still. But most of the bands I've selected [pressed] 1,000 LPs or less—some have had as little as 30 pressed.

"The next ingredient is [that] they bave to bave been out on an independent label or a very small label that's not affiliated with a big conglomerate," he continues. "[Major labels] don't give the time of day for licensing.

"Third is [that] I have to work with the guys in the band, any surviving member or a member of the family of a guy in the band who may be deceased," he adds. "If I don't do all three of those, I can't put out the reissue that I want to do."

Culling the sort of obscurities that Gear Fab releases requires some digging. Maglio, who corresponds with a network of collectors and aficionados tbroughout the world, calls one particular source his bible: "Fuzz, Acid & Flowers," a massive Web database mounted in England by collector Vernon Joynson of Borderline Productions. The most recent printed edition of the database, now nearly 2 years old, runs to 750 pages.

Maglio sees certain similarities in the odd and unknown acts he reissues: "A lot of the stories are the same—struggling bands, many of which had talent, that really could have gone somewhere . . . There are three or four things that are very common to all these bands: shady managers, shady producers, drugs, and just no good business sense."

Much like the small labels that originally released the albums, Gear Fab deals in minuscule quantities, with initial pressings of 1,000 units.







Rabid fans of the genre are a small but core part of Gear Fab's clientele. "There are individual collectors that just give me their credit card numbers, and I ship them the single copies at full retail, but that's only 5% of the sales," says Maglio.

Maglio also accepts MasterCard and Visa purchases through his Web site, swiftsite.com/gearfab.

U.S. retail is serviced by five distributors: City Hall Records in San Rafael, Calif.; Or Records in Indianapolis; mail-order and online specialist Midnight Records in New York; Metro Music in Silver Spring, Md.; and Forced Exposure in Somerville, Mass., a recent addition.

To attract new distributors, Maglio assembled a 28-track "Psychedelic Sampler" of his label's wares.

He says, "Every time I try to grow the business and get some more distributors, so maybe I can press 2,000 at a time instead of 1,000, I run into, 'Well, you gotta send me promos,' and it gets very expensive, particularly when you have 40 releases out. The sampler is a very good way to give a good idea to a potential distributor or his salespeople about what a band sounds like."

Unlike some garage-punk label operators, Maglio views dealing LPs as "a big headache" but does sub-license the vinyl rights to his projects to the Italian label Akarma Records, which pays full royalties to the bands involved and delivers 100 copies to Maglio for sale to U.S. collectors.

Maglio admits that many of the bands he has reissued have been forgotten even in their own native territories but says sometimes a hometown will embrace a Gear Fab reissue, as in the case of Soul Inc., the subject of two albums from the label.

"Those guys in the band are from Louisville," Maglio says. "They're very prominent in the city there; they know the mayor, they know the newspaper people, they know the radio people, and they went out there and marketed the CD to the point where I was drop-shipping quantities to Valley Distributors' main depot in Louisville under a sub-purchase order from City Hall. That worked pretty well: We moved probably about 600 into the Louisville area.

"When I did two bands that were from the Bay Area, Acid Symphony and Good Dog Band, who were an offshoot of the Sons Of Champlin, they moved extremely well in that area," he says.

Maglio, who plans to release two albums a month this year, sees a growing appetite for his garage-psyche releases, beyond the expected audience of middle-aging ex-hippies reliving their ballroom days.

"Normally, you'd think that somebody who's a collector of this music is somebody in their 40s or 50s, who grew up during the '60s and just likes that style of music," says Maglio. "Or maybe because you're from tbat period, you like the obscure and ridiculous sound. That's true, but I get a lot of E-mails from kids anywhere from their teens to their 30s. So I would think that the market for this probably runs from the ages of 15 to 60, with probably no more than 50% of them being over 40."



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Three Battle To Be Ubiquitous Media Player

Software From RealNetworks, Apple, Microsoft Take Lead On Player Field

This week's column was written by guest columnist Chris Marlowe.

WHILE ALL THE HEADLINES are going to online mergers and E-tailer news, what will result in more obvious changes for consumers are the software developments quietly taking place.

"The battle of media players is as significant as the battle of desktop operating systems many years ago," says **Allen Weiner**, VP of analytical services at NetRatings. "Our data show three leaders setting the early pace, and they will guide the industry in how information and entertainment are delivered."

According to that usage data, the market is dominated by RealNetworks' RealPlayer with 12.1% of users, Apple's QuickTime with 7.4%, and Microsoft's Windows Media Player with 3.2%. Forrester Research quantified the number of actual installations at 80 million for RealPlayer G2, 40 million for Windows Media Player and 20 million for QuickTime, bearing in mind that many users have more than one player.

SITES+ SOUNDS

But what may be more significant is that the figures indicate that the vast majority of people don't use any media player at all. Many average consumers are still confused, fed up with incompatible formats or simply uninterested. **Rick Fleischman**, senior director of product management at Liquid Audio, agrees but points out, "The Internet itself was once like that, and digital download music will get [to that level of usage] too. But it's incumbent upon us to make it easier."

The constructive changes already under way will be noticeable within the year. Media players are growing into integrated packages that play, store, create, and manage media files using methods that are already familiar to anyone who uses word-processing software. It will quickly become easier to see how the whole concept fits into the ways consumers already have music in their everyday lives.

RealPlayer from RealNetworks was the pioneer in the field of streaming audio and remains the player of popular choice. According to Web portal HotBot's statistics, 85% of all Web pages using streaming media use RealNetworks formats (although many pages use multiple formats), and it is the choice of nearly all online radio stations.

RealNetwork's new Quicksilver project will attempt to resurrect push media, allowing music to practically download itself using what's basically a subscription model. Its latest version of RealJukebox makes it simpler to get and organize files, with friendly graphics reminiscent of familiar home electronic equipment.

Apple's QuickTime takes the alternative approach of attracting consumers with exclusive content. In fact, it is possible that users may not realize they're using QuickTime once it's been installed. "One of the things our content providers appreciate is

(Continued on page 64)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES	
1. amazon.com	15,858
2. barnesandnoble.com	5,905
3. buy.com	4,901
4. cdnow.com	4,823
5. bmgmusicservica.com	3,270
6. columbiahouse.com	2,325
7. wal-mart.com	2,124
8. bestbuy.com	1,981
8. checkout.com	558
10. towerrecords.com	425

18-24	
1. amazon.com	2,019
2. cdnow.com	953
3. bmgmusicservice.com	870
4. barnesandnoble.com	640
5. buy.com	818
6. columbiahouse.com	477
7. bestbuy.com	290
8. wal-mart.com	228
9. samgoody.com	145
10. towarrecords.com	78

25-34	
1. amazon.com	3,969
2. buy.com	1,599
3. barnesandnoble.com	1,398
4. bmgmusicservice.com	1,152
5. cdnow.com	1,121
6. wal-mart.com	814
7. columbiahouse.com	700
8. bestbuy.com	590
9. checkout.com	150
10. towerracords.com	138

35-49	
1. amazon.com	6,513
2. barnesandnoble.com	2,454
3. buy.com	1,962
4. cdnow.com	1,648
5. bmgmusicservice.com	1,083
6. columbiahouse.com	855
7. wal-mart.com	778
8. bestbuy.com	775
8. checkout.com	243
10. musicmatch.com	178

Source: Media Metrix, December 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

Media Metrix

Billboard. **FEBRUARY 19, 2000**

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
			◄ NO. 1 ►		
1	2	34	**SUPERNATURAL** ▲ ARISTA 19080 (9 weeks at No. 1)	SANTANA	2
2	3	2	**VOODOO** CHEEBA SOUND 48499*/VIRGIN	D'ANGELO	1
3	4	12	**ALL THE WAY... A DECADE OF SONG** ▲ 550 MUSIC 63760/EPIC	CELINE DION	4
4	NEW▶		**TWENTY FOUR SEVEN** VIRGIN 23180	TINA TURNER	21
5	5	3	**ON HOW LIFE IS** ● EPIC 69490*	MACY GRAY	27
6	6	3	**THE SCREEN BEHIND THE MIRROR** VIRGIN 48616	ENIGMA	52
7	7	4	**MAGNOLIA** REPRISE 47583/WARNER BROS.	SOUNDTRACK	72
8	NEW▶		**THE NIGHT** DREAMWORKS/RYKODISC 450056/INTERSCOPE	MORPHINE	137
9	10	6	**DR. DRE — 2001** ▲² AFTERMATH 490486*/INTERSCOPE	DR. DRE	3
10	12	5	**EUROPOP** ▲ REPUBLIC 157194/UNIVERSAL	EIFFEL 65	6
11	11	17	**CHRISTINA AGUILERA** ▲ RCA 67690	CHRISTINA AGUILERA	5
12	14	11	**S & M** ▲² ELEKTRA 62463*/EEG	METALLICA	41
13	13	18	**FLY** ▲⁴ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	14
14	8	5	**THE SOPRANOS** COLUMBIA 63911/CRG	SOUNDTRACK	68
15	NEW▶		**NEW DAY DAWNING** CURB 541067/MERCURY (NASHVILLE)	WYNONNA	40
16	15	38	**MILLENNIUM** ◆³ JIVE 41672	BACKSTREET BOYS	11
17	RE-ENTRY		**CALIFORNICATION** ▲² WARNER BROS. 47386*	RED HOT CHILI PEPPERS	43
18	17	4	**PLAY** V2 27049*	MOBY	93
19	16	11	**BREATHE** ▲² WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	19
20	18	11	**MIDNITE VULTURES** ● DGC/GEFFEN 490485/INTERSCOPE	BECK	130

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past and present Hootsenanny titles. © 2000 Billboard/BPI Communications and SoundScan, Inc.

MGM's Got Bond, Sell-Thru Bond, With 'World' Vid

BY EILEEN FITZPATRICK

LOS ANGELES—The world wasn't enough in the latest James Bond movie, but MGM Home Entertainment expects to satisfy fans of the franchise when it releases "The World Is Not Enough" May 16 at sell-tbrough pricing on VHS and as a special-edition DVD.

Priced at $19.98 (VHS) and $34.98 (DVD), the film represents the first in the franchise to bypass a rental price on initial release.

"This movie performed better than any other Bond film in terms of consumer research," says MGM VP of marketing Corie Tappin. "There is a very strong demand to buy the title, which made us confident to go out at sell-through pricing. Financially, it made sense."

In addition to scoring high points with consumers, the sell-through pricing also allows MGM to piggy-back with marketing efforts for the special-edition DVD and to re-promote the entire franchise, Tappin says. "It makes a bigger statement to release the tape and DVD together at sell-through pricing. The DVD is very strong and is the locomotive that can drive all the catalog on VHS and DVD."

To date, MGM has released seven Bond titles on DVD, which have cumulatively sold 2 million units, says Tappin.

In what has become a standard for Bond DVD titles, MGM has loaded "The World Is Not Enough" with a plethora of added features. The most unique is an alternative video option, which allows viewers to access behind-the-scenes footage when a 007 logo appears on the screen. The logo is keyed into nine of the action scenes in the movie, and when consumers click on it, the disc jumps to the "making-of" footage for that scene.

Other DVD enhancements include audio commentaries by filmmakers, cast, and crew; the original theatrical trailer; and a music video of the title song performed by Garbage.

To entice VHS collectors, MGM will include a tribute to the late Desmond Llewelyn, who played "Q" in 17 Bond films.

The title will also usher in a second wave of Bond special editions, led by "Dr. No." Five titles will be released, including "Moonraker," "The Man With The Golden Gun," "On Her Majesty's Secret Service," and "The Spy Who Loved Me."

Each title has documentaries; director, cast, and crew commentaries; photo galleries; and a collectible booklet. Each is priced at $34.98 or as a boxed set for $149.98. A five-title boxed set on VHS is also available for $34.98.

MGM will support the release with a $6 million advertising campaign, which Tappin says "dwarfs" any previous Bond marketing budget and is the largest media buy for any recent MGM release.

Other marketing elements are an online sweepstakes on the James Bond dedicated Web site, a free MGM DVD when consumers purchase three Bond titles, an in-store sweepstakes sponsored by Samsonite luggage, and a $5 coupon good toward the purchase of Electronics Arts' "Tomorrow Never Dies" PlayStation game.



Pierce Brosnan as James Bond.

Amazon's Vid Biz Keeps Growing; Winstar To Distribute Inner Dimensions Catalog

PICTURE THIS

by Eileen Fitzpatrick



START OF SOMETHING BIG: In spite of video sales of more than $64 million for the fourth quarter and projected annual sales of $250 million, Amazon.com says it is just scratching the surface.

"We think we're 2% toward our full potential for video," says Amazon video store GM **Jason Kilar**. "All we think about is how much better we can be to let our customers find the movies they want to buy."

Over the fourth quarter, thousands of consumers purchased "The Matrix" DVD at Amazon. According to Warner Home Video, which distributes "The Matrix," Amazon's total sales for the title ranked third overall. Neither company would disclose which retailers occupied the top two spots.

In spite of the tremendous growth of DVD, Kilar says that VHS continues to play an important role.

"With 90 million VCR households out there and retailers devoting more shelf space to DVD, consumers can't find some VHS product," he says. "On catalog we're just getting started in helping people find stuff they've never been able to find before."

Amazon says it carries every title available on VHS and DVD, which combined amounts to more than 75,000 titles.

According to Amazon, it ranked first in VHS sales (comparing both online and traditional brick-and-mortar stores) for "Stanley Kubrick Collection," "Wallace & Gromit," and "Living Yoga: AM/PM Yoga For Beginners."

The site was also ranked No. 1 for overall online video sales by Forrester Research and Gomez Advisors.

"Our results indicate that we're having a big impact on back catalog sales," says Kilar.

DVD, though, was the star performer, making up more than half of Amazon's video revenue for the quarter. The company expects that the trend will continue to grow as player penetration increases.

Four out of five of its top sellers for the quarter were DVD titles, including "The Matrix" (No. 1), "Saving Private Ryan" (No. 3), "Titanic" (No. 4), and "Austin Powers: The Spy Who Shagged Me" (No. 5). The only VHS title to break the top five was "Tae-Bo Workout," which came in at No. 2.

While hit product ranked high, Kilar says, the retailer is focused on putting all types of product in front of the customer.

"When we do a promotion, it's not, say, a BBC promotion," says Kilar. "We create a store and get every piece of BBC product to let the customer know what's available to buy."

He also points to Amazon's affiliate program for independent video product as a successful sales tool.

Amazon has also formed a marketing alliance with Unapix Entertainment for its "Intimate Portraits," which air on cable channel Lifetime. During the airings, consumers are directed to purchase the titles at Amazon, which gives them prominent placement.

Other marketing strategies include a details page that lets consumers know the ins and outs of new films in theaters—and in some cases in production. Consumers can be alerted when the films they are interested in are released on DVD or video.

SOUND MIND AND BODY: Winstar Home Video has picked up distribution rights to the Inner Dimensions catalog.

Previously distributed by Unapix Entertainment, the 40-plus catalog includes titles from new age and spiritual gurus **Deepak Chopra**, **Andrew Weil**, and **Joseph Campbell**.

The Inner Dimensions titles will be marketed under Winstar's Wellspring Media label.

In other distribution deals, Ventura Distribution has signed on Crash Cinema.

Crash distributes vintage martial arts on VHS and DVD. Some of the titles in its library include "Return Of The Five Deadly Venoms," "Return Of The Chinese Boxer," and "Shaolin Master Killer." The year-old company has released 14 films to date.

Ventura obtained domestic video and DVD rights.

CINDY SHAPES UP: GoodTimes Home Video has enlisted 24 Hour Fitness Centers and Kellogg's to help promote "Cindy Crawford—A New Dimension."

The fitness title hits stores on April 11, priced at $14.95. It is the third fitness title the supermodel has released. "A New Dimension" also features noted trainer **Kathy Kaehler**.

Crawford is a spokeswoman for Kellogg's Special K cereal and 24 Hour Fitness Center, where the new tape is already sold. Both companies will promote the video in advertising throughout this year.

Lopez's Music Videos Land On Image

This story was prepared by Sam Andrews of The Hollywood Reporter.

LONDON—U.S. video distributor Image Entertainment has teamed up with film and record industry entrepreneur Michael Lopez to exploit Lopez's music video properties on a worldwide basis, in both the VHS and DVD formats.

U.S.-based Aviva International is the privately funded joint venture between Image and Lopez, with the goal of becoming one of the biggest players in the music video sector as well as releasing titles for the special-interest market. Initially the joint venture will begin distributing product in the U.K.

In the U.S. Aviva has released the Rolling Stones' "Bridges To Babylon," Janet Jackson's "The Velvet Rope," and the Paris Amnesty International concert, which Lopez executive-produced.

In the U.K., Aviva will begin its release slate on March 27 with Sheryl Crow's "Rockin' The Globe Live" on VHS and DVD and the Eagles' "Hell Freezes Over" on DVD only.

Other titles will include a Cranberries concert filmed in Paris and programs from Barry Manilow, Kiss, and Peter Frampton.

Aside from music programming, Aviva will also release special interest, feature film, and cult TV titles. Some titles include DVD versions of the '60s sci-fi TV series "The Twilight Zone." In all, Lopez said that Aviva will schedule around 20-30 titles in 2000 and 30-40 in 2001.

"The signing of this, our first international distribution agreement, is extremely important in executing our strategy to become a worldwide video supplier," say Image CEO Martin Greenwald. "The U.K. distribution deal is the model for what, I am confident, will be the first of many additional distribution deals for other territories we hope to execute and announce."

Aviva product is distributed in the U.K. and Irish markets through a sales and distribution arrangement with local distributor Direct Video Distribution. Lopez said that Aviva is in final talks to establish operations in the Benelux, Scandinavia, Germany, Japan, Spain, Italy, and Australia. It will also look for sub-licensing deals in territories such as South Africa, the Middle East, Russia, and Asian territories.

Lopez, who has held executive positions at CBS Records, CBS Television, and Columbia TriStar Pictures, is the founder of International Consulting and Business Management, which acquires distribution rights for music, special interest, and event programming from around the world.

Lopez estimates that Aviva will achieve sales of 1.5 million units this year. Additional revenue is expected from international broadcast sales and Webcasting via the Internet, Lopez says.

"This is a truly international company that is taking into account the tastes and potential of all the international markets," Lopez says. He adds that the company expects to sign video programming deals with several major Latin American artists shortly.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	4	12	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
2	1	4	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
3	2	7	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
4	3	6	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
5	8	8	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
6	14	14	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
7	8	10	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
8	10	18	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.98
9	6	14	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	24.99
10	28	31	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
11	9	19	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
12	NEW ▶		TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
13	11	7	BOB DYLAN: DON'T LOOK BACK	New Video Group 9447	Bob Dylan	1967	NR	19.99
14	10	10	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.98
15	8	8	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1999	R	19.99
16	10	7	INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99
17	16	3	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000	NR	19.98
18	RE-ENTRY		AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
19	18	18	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
20	16	8	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernaola Twins	1998	NR	19.98
21	20	7	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	1990	NR	19.98
22	29	7	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1998	NR	14.95
23	14	8	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	The Muppets	1998	G	24.99
24	RE-ENTRY		JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.98
25	25	18	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
26	26	8	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1997	PG-13	19.98
27	18	10	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
28	31	18	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
29	29	8	MARIAH CAREY'S NO. 1'S	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	1999	NR	14.95
30	NEW ▶		CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
31	14	8	PAYBACK	Paramount Home Video 336323	Mel Gibson	1999	R	14.95
32	28	8	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1998	NR	19.98
33	31	18	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1998	NR	12.95
34	NEW ▶		GO	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1940	R	19.98
35	RE-ENTRY		PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
36	19	8	SHERYL CROW: ROCKIN' THE GLOBE LIVE	Image Entertainment 8818	Sheryl Crow	1998	NR	19.98
37	38	18	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
38	38	218	THE WIZARD OF OZ ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
39	32	18	BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	19.98
40	19	19	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	6	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
2	4	3	MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
3	2	2	BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
4	6	2	THE 13TH WARRIOR (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
5	3	6	THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
6	NEW ▶		RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
7	9	19	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
8	9	6	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
9	10	3	LAKE PLACID (R)	FoxVideo 2000009	Bill Pullman Bridget Fonda
10	NEW ▶		AN IDEAL HUSBAND (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver
11	9	10	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
12	18	12	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
13	18	12	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
14	7	10	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
15	18	3	MICKEY BLUE EYES (PG-13)	Warner Home Video 92565	Hugh Grant James Caan
16	RE-ENTRY		DEEP BLUE SEA (R)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
17	RE-ENTRY		THE THOMAS CROWN AFFAIR (R)	MGM Home Entertainment Warner Home Video 907452	Pierce Brosnan Rene Russo
18	NEW ▶		THE WOOD (R)	Paramount Home Video 336994	Taye Diggs Omar Epps
19	RE-ENTRY		DETROIT ROCK CITY (R)	New Line Home Video Warner Home Video N4897	Edward Furlong
20	16	3	THE RED VIOLIN (R)	Universal Studios Home Video 84495	Samuel L. Jackson Greta Scacchi

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		TARZAN (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated
2	NEW ▶		STIR OF ECHOES (R) (29.98)	Artisan Home Entertainment 10197	Kevin Bacon
3	1	2	RUNAWAY BRIDE (PG) (29.99)	Paramount Home Video 323847	Richard Gere Julia Roberts
4	3	20	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
5	2	7	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
6	4	5	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
7	16	26	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
8	7	7	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
9	10	9	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
10	6	3	BOWFINGER (PG-13) (26.98)	Universal Studios Home Video 20576	Steve Martin Eddie Murphy
11	RE-ENTRY		MULAN (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17225	Animated
12	9	3	THE 13TH WARRIOR (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas
13	12	8	THE GENERAL'S DAUGHTER (R) (29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe
14	11	14	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
15	14	4	LAKE PLACID (R) (34.98)	FoxVideo 2000002	Bill Pullman Bridget Fonda
16	19	11	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
17	15	4	MYSTERY MEN (PG-13) (24.98)	Universal Studios Home Video 20688	Ben Stiller Geoffrey Rush
18	13	12	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
19	13	7	AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan
20	5	11	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones

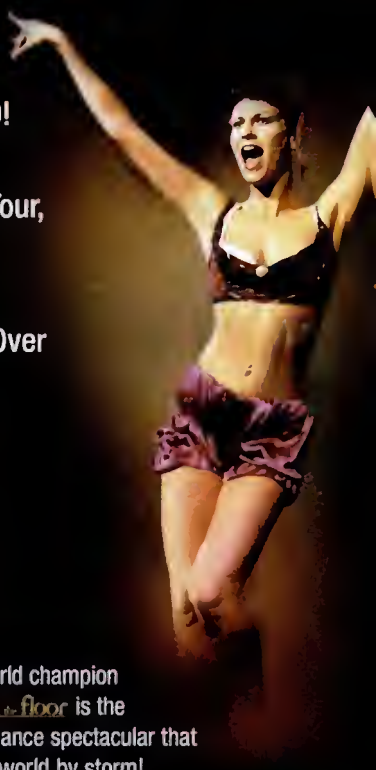
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Lyrick Offers Barney Bargain; Bartels Videos Update



by Moira McCormick

BARNEY BARGAIN: For the first time ever, Lyrick Studios has repriced six Barney titles. Four of the top-selling videos from the Barney Classic Collection line have been repackaged and repriced from $14.95 to $12.99, and a pair of concert videos have been reduced from $19.95 to $14.95.

In order to push the repriced titles, Lyrick kicked off a co-sponsorship with longtime corporate partner Luvs Diapers. The cross-promotion kicks off this month and runs through June 30.

The promotion, announced to consumers in a February free-standing insert that reached approximately 50 million households, offers a coupon good for $2 off the combined purchase of a package of Luvs diapers and one of the repriced $12.99 titles. The offer is also being promoted on the Barney and Luvs Web sites.

For brick-and-mortar stores, Lyrick is providing point-of-purchase materials, including 12- and 24-unit counter displays and 16-, 24-, 36-, and 48-unit floor displays.

"With over 30 Barney titles in our catalog, we felt that the time was right to offer retailers a new merchandising opportunity with some of our consumer hits," says Lyrick VP of sales **Debbie Ries**.

The four repriced titles in the classic collection are "Barney Once Upon A Time," "Barney's Sense-Sational Day," "Barney's Imagination Island," and "Barney's Alphabet Zoo." Running times range from 30 to 52 minutes.

The price-reduced concert videos are "Barney Live! In New York City," which runs 75 minutes, and "Barney's Big Surprise," at 78 minutes.

In addition, Lyrick continues to release new titles on DVD. The fourth, "Barney's Rhyme Time Rhythm," a DVD-ROM, will street March 21, priced at $24.99. The VHS is $14.95.

To promote the release, Lyrick Studios is launching a college scholarship sweepstakes for families with kids under 5. The grand prize is an annuity with an approximate value of $40,000 for when the child turns 18. Lyrick is also awarding three DVD-ROM-equipped computers and Barney DVDs as first prizes, 50 $50 savings bonds as second prizes, and 100 Barney DVDs as third prizes. Deadline for entries is March 31.

FULL O' BEANS: Sony Wonder will release two new animated titles next month, one each under its "Doors Of Wonder" and "Movie Matinee" banners. First up is the "Doors Of Wonder" release "George And Martha: Best Friends," the story of a pair of hippos based on the children's book series by author **James Marshall**.

The 45-minute, $9.98 title will hit stores March 7; it features the voices of **Nathan Lane** and **Andrea Martin**. The title is produced by renowned kids' author **Maurice Sendak**.

"Jack & The Beanstalk," a 75-minute program priced at $12.98, joins the "Movie Matinee" series. The program features the voices of **Ben Savage** and **Sara Gilbert.** Original songs and score are by **Chris Caswell**, whose credits include "The Muppet Christmas Carol."

Sony Wonder is promoting the release of "George And Martha" with onscreen advertising at 450 Loews/Cineplex Theatres and through the Sony Wonder Web site. Commodore Cruise Line will offer a "kids cruise free" savings coupon in all "George And Martha" and "Jack & The Beanstalk" videos. For "Jack & The Beanstalk," Sony Wonder will launch a national TV ad campaign, along with online promotions and activities.

JOANIE JUICE: We haven't heard much from premier female children's artist **Joanie Bartels** in quite a while, but that's about to change. A year ago, Bartels told us she was switching her emphasis from audio to video, and the fruits of that changeover will begin to be harvested next month.

According to **Tonya Santor** of Bartels' Van Nuys, Calif.-headquartered management and production firm, Vision Quest Entertainment, Bartels' most recent catalog videos, "Simply Magic, Episode 1: The Rainy Day Adventure" and "Simply Magic, Episode 2: The Extra-Special Substitute Teacher" (both on BMG Special Products), will be released on DVD in March.

"We spent the last year concentrating on Joanie's touring," says Santor, "but this year, we're producing more product to pump into the pipeline."

First to enter the pipeline will be titles from her new video series "Musicville," which will launch in the second quarter of 2000. Santor describes the series as "entertaining, more than educational—they're dance videos."

A total of seven music videoclips will be featured on each title, which are priced at $14.98 for DVD and $12.98 for VHS. Six titles are expected to be released this year. "In each video," says Santor, "Joanie takes a group of kids on a journey."

Their destinations, she explains, serve as titles for each program, such as "Danceville," "Sillyville," "Playville," "Storyville," or "Countryville."

"We'll release the first two 'Musicville' titles in June," says Santor, noting that the debut titles "most likely will be 'Danceville' and 'Storyville.'"

The new series is self-produced by Vision Quest Entertainment in a joint venture with Kidsview Inc. (the children's division of View Studios, a Hollywood-based production company and special effects house).

SITES + SOUNDS

(Continued from page 60)

that they don't have to share their branding with us," observes **Steve Bannerman,** director of QuickTime TV marketing at Apple. "There's no big G2 or anything in the front of their program."

Bannerman emphasizes that QuickTime maintains an ongoing partnership with its network of content providers—which includes Rolling Stone, MTV, and Warner Music—to encourage continuing innovation.

Microsoft's Windows Media Player is the one to watch, however. It has the fastest-growing market share and claims to be able to do anything Liquid Audio, MP3, QuickTime, and RealMedia can do. It also incorporates various different security options, including its own Windows Media Rights Manager.

It also has the Microsoft clout. It comes free with Windows, the world's most popular operating system, and its next version will automatically retrieve and install plug-ins or whatever else a particular download needs. All the consumer will have to do is click on the OK button. Unless they're given a compelling reason to make the effort of changing, most people will simply use the media player they've already got—and often that will be Windows Media Player.

In addition to all these licensing arrangements, Microsoft recently entered a reciprocal arrangement with Liquid Audio. It thereby acquired Liquid's reputation as the musician's choice as well as access to content from EMI, BMG, Sony, Warner Music, and others that had previously chosen Liquid.

Another factor in bringing online music to the multitudes is that media players are approaching seamless integration with hardware other than computers. Not only will this give people more opportunities to play downloaded music, but it will correct the misconception that downloaded music is poor quality. In general people have only heard these files played over dinky plastic computer speakers.

"You can organize all of your music on your PC, then burn it onto a CD to play on your stereo or in your car or anywhere else," explains **Dave Richards,** VP for consumer products at RealNetworks. "It provides complete flexibility." Richards further notes that new PCs frequently come with everything already installed that their users need to make CDs.

Within the technology itself, the newest generation of media players already makes it more likely that people can get music on their computers at work. Previously, the firewall methods companies use to protect their computer systems often made it impossible for streaming media to get through. Anyone sitting at a desk trying to get an online radio station was likely to get gibberish error messages instead of music. The blame usually, albeit unfairly, fell upon the most popular software, RealPlayer.

Other advances are being made too. Companies are constantly improving their sound quality. Bannerman claims that QuickTime's latest server and network can guarantee that no data will get lost right up to wherever the customer logs on. Scalable technology makes it possible for the software to mix together the best of several different data streams, so that the consumer can have the highest-quality result possible.

Other innovations cut the waiting time, letting files start playing before they're completely downloaded without breaking up or jumping. Compression keeps improving as well. **Dave Fester,** director of marketing, digital media division at Microsoft, says that its newest compression methods create space-saving files that can be downloaded at half the time other formats require.

Much of today's buzz still concerns MP3 players such as WinAmp, Sonique, and SoundJam, with SoundPlay even able to play MP3 files backward. Yet this software is limited, awkward for most people to use, and offers no material advantage over media players like RealJukebox, QuickTime, and Windows Media Player.

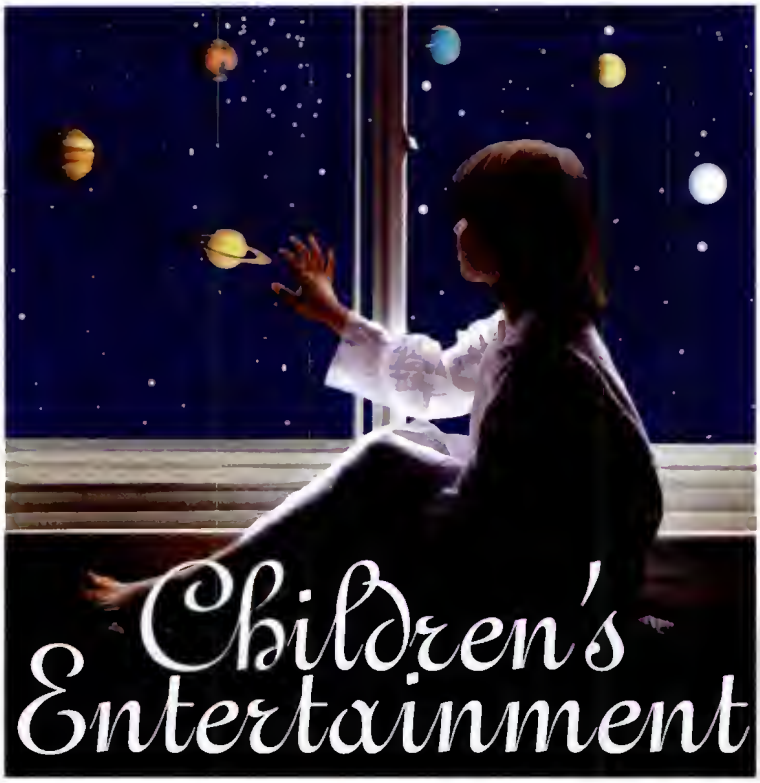
These market leaders offer high quality, security, and convenience within a viable business model. The latest versions are almost as simple to use as E-mail, the fidelity is constantly improving, and they're now designed to be part of home and portable stereo equipment.

Billboard® **FEBRUARY 19, 2000**

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE, Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	1	3	**THE ADVENTURES OF ELMO IN GROUCHLAND** Columbia TriStar Home Video 04528	1999	21.98
2	3	10	**MARY-KATE & ASHLEY: PASSPORT TO PARIS** Dualstar Video/Warner Home Video 36878	1999	19.96
3	5	16	**THE PRINCE OF EGYPT** DreamWorks Home Entertainment 84779	1998	26.99
4	2	6	**THE IRON GIANT** Warner Family Entertainment/Warner Home Video 17644	1999	22.95
5	8	6	**POKEMON: PIKACHU PARTY** Viz Video/Pioneer Entertainment 1049	1999	14.98
6	9	2	**BLUE'S CLUES: BLUE'S SAFARI** Nickelodeon Video/Paramount Home Video 839533	1999	9.95
7	10	12	**MUPPETS FROM SPACE** Columbia TriStar Home Video 04251	1999	21.95
8	4	289	**PINOCCHIO ◆** Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
9	7	20	**POKEMON: SEASIDE PIKACHU** Viz Video/Pioneer Entertainment 00080	1999	14.98
10	6	6	**POKEMON: GREAT RACE** Viz Video/Pioneer Entertainment 1050	1999	14.98
11	20	10	**BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY** Nickelodeon Video/Paramount Home Video 835963	1999	9.95
12	16	16	**MARY-KATE & ASHLEY: FASHION PARTY** Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
13	13	203	**LADY AND THE TRAMP** Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
14	25	44	**MULAN** Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
15	RE-ENTRY		**THE KING AND I** Warner Home Video 17468	1998	22.95
16	RE-ENTRY		**BLUE'S CLUES: ABC'S AND 123'S** Nickelodeon Video/Paramount Home Video 835743	1998	9.95
17	17	14	**TELETUBBIES FUNNY DAY** PBS Home Video/Warner Home Video 83946	1999	12.95
18	21	13	**POKEMON: FASHION VICTIMS** Viz Video/Pioneer Entertainment 00080	1999	14.98
19	RE-ENTRY		**TELETUBBIES: NURSERY RHYMES** PBS Home Video/Warner Home Video 83750	1999	14.95
20	RE-ENTRY		**POKEMON: POKEY FRIENDS** Viz Video/Pioneer Entertainment 0004D	1999	14.98
21	23	8	**TELETUBBIES: MERRY CHRISTMAS** PBS Home Video/Warner Home Video 3998	1999	19.95
22	NEW ▶		**POKEMON: JIGGLYPUFF POP** Viz Video/Pioneer Entertainment 241	1999	14.98
23	24	30	**THE BEST OF THE SIMPSONS: VOL. 4** FoxVideo 0296	1999	24.98
24	19	178	**101 DALMATIANS** Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
25	12	2	**BARBAR: KING OF THE ELEPHANTS** HBO Home Video/Warner Home Video 91567	1999	19.98

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.



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THE SOUND OF CHILDREN'S MUSIC

labels and artists committed to family fare

BY MOIRA MCCORMICK

It's taken a decade, but the learning curve associated with the children's audio business is finally leveling off. Ten years ago, when the first big wave of baby boomers' children hit the preschool stage, independent labels were thriving with their stables of kids' singer-songwriters, many of them inspired by the success of Raffi. This attracted the major labels, most of which hadn't dealt in children's product for years, and artists were signed right and left.

Within the next year or two, though, it became apparent to the majors that breaking unknown kids' acts took more time and money than they'd anticipated, and the returns weren't significant enough to make it worth their while. Live artists were out, and licensed characters, who came with built-in audiences via TV or film, were in.

Still, major labels who'd stayed in the kids' business found that, even if they released audio product connected to a popular TV property, there was no guarantee it would be a hit. What were needed were properties with multiple avenues of exposure: TV, film, toys, games, apparel, interactive media. And that's where we find the children's audio business in 2000, with major labels—and even the larger independents—developing the audio branch of franchise properties, even helping build franchises from the ground up (see accompanying story).

What the emergence of franchises as the most reliable moneymakers in kids' entertainment has meant is that labels can be profitable enough to release one-offs and non-franchise audio series, as well.

A&R ADVANCES

Industry leader Walt Disney Records, which has been in the character-franchise business since the beginning, experienced "a lot of change" in 1999, according to Mike Bessolo, senior VP of marketing for Walt Disney Records. Formerly a part of Walt Disney Consumer Products, the label is now part of the Buena Vista Music Group and benefits from "[increased] resources and corporate commitment," says Bessolo. "We were self-distributed; now Universal handles our distribution. We've hired a senior VP of A&R, Jay Landers. Landers most recently served as senior VP of A&R at EMI (Sector) and Angel Records.

"He's worked with everyone from New Kids On The Block to Streisand," notes Bessolo, adding that Landers and Walt Disney Records will be "working closely with the studio on developing film projects and character- and property-based projects, as well as the possibility of signing artists."

Having released the soundtrack to "Fantasia 2000" in late '99, Walt Disney Records started 2000 with a new audio-product format tied to its latest animated release, "The Tigger Movie," set to premiere Feb. 11. "The Tigger Movie: Songs & Story" ($10.98) combines the read-along and sing-along formats, with a hardcover 40-page story and song-lyric book, with audio consisting of story narration and songs (including Kenny Loggins performing "Your Heart Will Lead You Home").

The label will concentrate on three major types of audio releases, the first being soundtrack-related projects such as "The Tigger Movie." Other releases in this category will include the direct-to-video soundtrack "An Extremely Goofy Movie Dance Party," with songs by Cleopatra and Pat Benatar, due Feb. 29; "Woody's Roundup," a "Toy Story 2"–inspired album featuring Riders In The Sky (Mar. 28); the soundtrack to the "Wonderful World Of Disney" ABC TV movie "Geppetto" (April 4); and three audio products revolving around the summer animated feature "Dinosaur" (May 2). "Consumers will be able to send in for special 3-D surround-sound 'Dinosaur' audio headsets we've created," says Bessolo. "What's flowing through all these releases are new and creative ways to approach audio product."



The other two categories, Bessolo says, are "corporate initiatives" and "catalog initiatives." Among upcoming releases in the former category is "Radio Disney Jams, Vol. 2," featuring a Disneyized version of "Mambo No. 5" by Lou Bega. "We look at ["Radio Disney Jams"] as a multi-volume compilation franchise," says Bessolo. Then there's "La Vida Mickey," a Latin album. In the third category is, among others, "Disney Karaoke Vols. 1 and 2," due in April. "We've gotten requests to do classic Disney tunes karaoke-style," says Bessolo.

MAINSTREAM MARKETS

The aforementioned "Tigger Movie" track by Kenny Loggins appears on Loggins' new Sony Wonder Family Artists series release, "More Songs From Pooh Corner." Loggins co-wrote "Your Heart Will Lead You Home" with classic Disney-movie songwriters the Sherman Brothers, says Sony Wonder's senior VP of creative affairs, Becky Mancuso-Winding. Country star Collin Raye released his inaugural Family Artists series album, "Counting Sheep," in late January, and Keb' Mo' is readying his first in the series, due in April.



Mancuso-Winding, who notes that Keb' Mo's set will include a number of guest artists and classic songs like Sly Stone's "Family Affair," says Sony Wonder's Family Artists series offers promotional opportunities above and beyond what's customarily available for kids' recordings. For one thing, she says, "These are family records, not just children's." The fact that they're made by established artists in the Sony family means that "we can coordinate marketing with the artist's label, and we can go to radio with a single, reaching a broader audience." Last year's Family Artists release by John Lithgow, "Singin' In The Bathtub," will be showcased at Carnegie Hall in a live concert Saturday [Feb. 19]. "We're considering doing another record with [Lithgow]," says Mancuso-Winding, adding that Sony Wonder expects to issue at least three more Family Artists releases this year. Tom Chapin, the sole children's artist on a major label, will see a new Family Artists album this April, released in conjunction with Earth Day 2000.

Expect more soundtracks from Sony Wonder this year, such as one tied to Universal's latest direct-to-video sequel to "The Land Before Time," as well as a compilation of songs from PBS preschool series "Wimzie's House."

LICENSE TO RHINO

Kid Rhino continues to spin successful audio projects from its many licensed properties, including TV programs on Nickelodeon and Cartoon Network, Hanna-Barbara characters, the Star Wars universe and more. VP Carol Lee sees a distinct audio trend centering on anime and says Kid Rhino's profited from anime properties like "Sailor Moon."

One upcoming release the label's particularly excited about is a multi-artist compilation designed around the Cartoon Network's "Powerpuff Girls" animated series. "Powerpuff Girls," an anime-inspired, highly stylized and hilarious show about three kindergarten-aged girl superheroes, boasts an extensive following among teens and 20-somethings, as well as grade-schoolers. Lee says the album, due in July, will feature a roster of cutting-edge bands beloved by series creator Craig McCracken; it will include the show's end-titles song by cult British indie-pop act Bis. Mark Mothersbaugh is co-producing the album.

Working closely with Cartoon Network enables Kid Rhino to cross-market its audio releases. The label's brisk-selling soundtrack series based on the home-video cartoon features starring canine sleuth "Scooby-Doo" lets Kid Rhino partner with Warner Home Video, which handles the videos. Kid Rhino is part of the Warner family, as it's distributed by Warner Bros. Records. "We work closely with Warner Home Video so that we're part of everything they do," says Lee, who adds that the soundtrack to "Scooby-Doo And The Witch's Ghost" was "treated like that of a theatrical release. We created a music video, which appeared on the home video." The next Scooby-Doo audio soundtrack is "Scooby-Doo And The Alien Invaders," out in September.

Kid Rhino's also done well with TV soundtracks, such as its "Blue's Clues" and "Space Ghost" series. In conjunction with an upcoming Space Ghost–related release, "Brak Presents The Brak Album Starring Brak," Cartoon Network is doing a pair of half-hour TV specials, says Lee. A soundtrack based on the Kids' WB! animated series "Batman Beyond" will also come out this year. Also upcoming is a new "Blue's Clues" release in September. Lee says two more multi-artist compilations in the book-inspired series "Chicken Soup For Little Souls" are due in April, while May brings a Looney Tunes audio trivia game, "You Don't Know Doc."

Continued on page 74

LOUD & clear



WALT DISNEY RECORDS

VHS Still A Staple Of The Children's Market

DVD Looking To Be A Contender

BY DEBBIE GALANTE BLOCK

When describing the children's entertainment market and DVD, Cheryl Lodinger, senior VP of marketing, Columbia TriStar Home Video, says, "It's just a minute too soon, although more and more titles are being released day and date with VHS." DVD is expected to gain market share this year, but most sources say it will be at least another three years before there really is any impact on VHS sales. Just when someone predicts a flattening out of tape sales, a title is released that puts that prediction on hold for another year. Aggressive repricing campaigns by some studios should even generate renewed interest in older product.

1999 AND DVD

On the feature-film side of the business, any well-known children's title released on DVD makes it onto the VideoScan top-10 list, even if it's just for one or two weeks. So, although the children's market has not been the primary focus of the format, families are interested. Disney is placing its bets on two titles this quarter: "Tarzan" and "Extremely Goofy Movie." In January, the company also launched its Gold Classic Collection, a year-long video-release event that offers reduced prices and includes previously unreleased, special-edition and moratorium titles. With the exception of "Toy Story," all titles will be available on VHS and DVD day-and-date.



A love of classics is what led the VHS market 20 years ago, and Alexander Drosin, executive VP and general manager of Golden Books Entertainment, expects the same to be true for DVD. For the holiday season, Golden Books released "Rudolph The Red Nosed Reindeer." According to Drosin, DVD sales exceeded all expectations, and, as a result, Golden Books plans to release "Frosty The Snowman" next year. It is also looking at "Frosty Returns," "Santa Claus Is Coming To Town" and "The Little Drummer Boy."

VHS AND 2000

"In 1999, 29 of the 50 top-selling VHS tapes of the year were family titles. These were dominated by direct-to-video animated titles," notes Ken Graffeo, executive VP of marketing, Universal Studios Home Video. As an anchor to the Universal Family Features promotion comes "An American Tale: The Treasure Of Manhattan Island." Other titles under that banner include "Balto," "Beethoven" and "Casper," among others. All titles are VHS-only. Three other DreamWorks titles—"Paulie," "Antz" and "Small Soldiers"—are part of the promotion as well. Also from Universal this spring will be "Joseph & The Amazing Technicolor Dreamcoat."

"VHS is still the most accessible hardware in the market," says Drosin. "Right now, it is also more kid-friendly. I've seen 2-year-olds put the tape in a VCR and push 'play.'" Paramount has scored big with Nickelodeon franchises. New titles this spring include "Blue's Clues: Magenta Comes Over" and "Little Bear: Little Bear's Band," as well as "Rugrats: Discover America" and "Rugrats: Babies On Board."

A new direct-to-video Peanuts title based on a well-known fairy tale will also be released in the third quarter. Michael Arkin, Paramount Home Video's senior VP of marketing, says a DVD of that title is also being considered. Before Easter, Columbia Tri-Star is repromoting "Muppets In Space" (VHS & DVD), "Baby Huey's Easter Adventure," "Muppets Take Manhattan" and "The Great Muppet Caper," among others. Golden Books will repromote "Peter Cottontail" this spring and is expected to release Under Dog titles on VHS this summer. In stores this month are "Works: Fun And Games" and "Works: How Do They Do That?" from Sony Wonder. These are collections of entertaining and educating short segments that explain all kinds of things about the world and how it works. Sony Wonder's Movie Matinee is a new series of feature-length musical, animated home videos. Debuting this month is "Lapitch The Little Shoemaker." Book characters George and Martha the hippos debut from Sony in March with "George And Martha: Best Friends." Other titles from Sony this quarter include "Wimzie's House: Babies Have It Made," "Wimzie's House: Pet Tales," "Arthur Goes Hollywood" and "Arthur: Famous Friends." All are on VHS only.

In addition to releasing more Pokémon videos this year, Pioneer Entertainment will be introducing another series for preschoolers this April, the first of which is "Miffy—Here's Miffy." Fox Home entertainment will release "Nascar Racers," as well as original episodes of "Power Rangers." Based on the lovable turtle seen on Nickelodeon, USA Home Entertainment will offer, on VHS only, "Franklin's Birthday Party" and "Franklin Plants A Tree." MGM Home Entertainment offers an all-new feature-length animated film, "Tom Sawyer." The release will be available day-and-date on VHS and DVD. Also just available is a Family Entertainment Collecuon featuring VHS titles such as "All Dogs Go To Heaven" and "Hans Christian Anderson."

DVD AND 2000

DreamWorks had two of the best-selling children's DVDs for 1999: "The Prince Of Egypt" and "Antz." "As more studios release product day-and-date on DVD and VHS, they are giving families the opportunity to decide which format they would like. I think consumers will maintain both formats in their household for a while," says Kelly Sooter, who heads domestic home video at DreamWorks.

Getting DVD out of the film-buff arena and making it something a child can love is key to success, sources say. Golden Books and Warner Bros. have been considering two different screens for the adult and child, for example. Pricing is also key. "When prices drop below $20, that's when you get into the family market," says Sooter. Whether or not DVD extras make it more acceptable to charge more is also being debated.

On March 21, Warner Bros. Home Video will release "Pokémon: The First Movie" on both formats. Two of its strongest franchises will also have their first simultaneous VHS/DVD releases with "Scooby Doo's Original Mysteries" and "Tom And Jerry's Greatest Chases," due out in March. Although there has been no announced date as yet, the plan is to introduce Looney Tunes on DVD this year, according to Dan Capone, VP of marketing and development, family entertainment.

Columbia TriStar is set to offer "Hook" on DVD, as well as three episodes of "Bear In The Big Blue House." Coming from Sony Wonder on VHS and DVD Feb. 29 is "CinderElmo," which aired

Continued on page 75

Children's Radio: IT'S A SMALL WORLD, AFTER ALL

BY JEFF SILBERMAN

Kids enjoy a wealth of choices in video and television entertainment, from the programming blocks of Saturday-morning cartoons and the daily morning pre-school fun of PBS' "Sesame Street" to such kid-friendly cable outlets as Nickelodeon, the Disney Channel, Cartoon Network and the Fox Family Channel. However, their choices are far more limited on the radio.

Apparently, commercial radio stations only care about reaching listeners over 12 years old, with the lion's share focusing their efforts on 18-to-54-year-olds. Why? The nation's sole radio ratings service, Arbitron, only measures the listening habits of those 12 and over, and businesses want to advertise their products to those with the ability to purchase them. Obviously, to commercially succeed in children's radio, one must create a quality product that would not only attract a loyal audience, but would have the heritage and brand-name clout to inherently attract the interest of advertisers. Only one brand name immediately comes to mind: Disney.





DISNEY DOMINATES

The company that was started with a celluloid mouse has created, without a doubt, the 800-pound gorilla of children's radio programming. Radio Disney, a 24-7 music-intensive radio network, is now heard on 44 stations (all but two are AMs) in 16 of the top 20 markets. By the end of 2000, it expects to be in all of the top-20 metros and heard in 70% of the U.S.

Radio Disney, which uses outside research companies to measure its presence, now boasts an audience of 1.5 million kids (target demo, kids 2 to 77 with a core audience of 6 to 11) and about a half-million moms. Its Web site gets about a half-million hits a week. For all intents and purposes, it's run like any other music radio station. Live air personalities host three- or four-hour shifts each day. The dayparts are targeted for certain segments of the audience. Mornings, afternoons, evenings and weekends feature the most mass-appeal programming. Radio Disney targets preschoolers from 9 a.m. to 11 a.m. and turns into an "audio nightlight" during late and overnight shifts, with familiar ballads and soothing music.

It is its regular music programming and promotions that separate Radio Disney from its commercial-hit music brethren. Although it plays heaping helpings of teen-appeal acts, such as Britney Spears, 'N Sync, Backstreet Boys and Christina Aguilera, these are seasoned with film and TV-soundtrack hits ("Aladdin," "Go Speed Racer Go," "Rugrats Rock" and "Pokémon") and joke/gimmick songs ("Monster Mash" and practically anything by "Weird Al" Yankovic). The music is programmed by PD Robin Jones and her staff. Phone and Web-site requests factor into her music-rotation decisions, as does regular research with focus groups of both kids and parents. The latter group helps them edit objectionable parts out of hit songs, such as the gunfire in Will Smith's "Wild Wild West."

"Lou Bega cut a special version of 'Mambo No. 5' because of objections from a focus group," Jones says. "Now, instead of him singing about going to a liquor store, we have a version where he goes into a candy store."

Radio Disney augments its music with hourly and daily contests and heavy listener interaction. Other features include ABC News and ESPN sports updates (tailored for kids, of course), as well as trivia, kids' jokes and environment-awareness spots.

SYNDICATED KIDS

Elsewhere, syndicated commercial fare includes 10-minute "Bedtime With Barney" spots heard on about 50 stations; "The Magical Forest," a half-hour variety series; "Mrs. Bush's Story Time," where former First Lady Barbara Bush and character voices read children's books once a week between Thanksgiving and Christmas; and a "kidtalk" segment on the "On Computers" syndicated talk show that's heard on about 80 stations.

The biggest non-Disney source is the Fox Family Countdown, a two-hour program that's heard every Sunday on 185 stations, including KIIS Los Angeles; WWZZ Washington, D.C.; WBMX Boston; WKIE Chicago and WPOW Miami. On top of music programming, there's a "Talkateria," where family members share their opinions on-air with host Chris Leary; also featured are interviews with music and show-business personalities and a rate-a-record segment

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FANTASTIC FRANCHISES

From Barney To Pokémon, Familiar Characters Show Up On TV, Film And Video, As Well As Toys, Books And Bedding

BY MOIRA MCCORMICK

More and more, the success of a children's audio and/or video company depends on the success of its franchise properties. You know who the big ones are: Mickey Mouse, "Sesame Street," Pokémon, Barney, Teletubbies... For purveyors of kids' media product, nothing helps move a music album, video or CD-ROM more than popular characters who also boast TV shows, films, video games, toys, books, apparel, bedding and so forth.

How do properties become franchises? There isn't a set procedure, nor do all franchises spring from the same source. Mickey was a cartoon character. Pokémon began as a Nintendo Game Boy game. Barney's first exposure was on home video. "Sesame Street" and Teletubbies started out as TV series. Arthur the Aardvark debuted as a picture-book series.

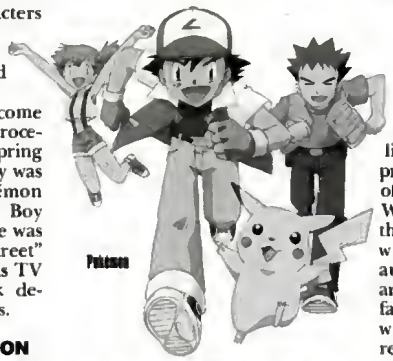
POKEMON PHENOMENON

The planet's most omnipresent franchise at the moment is Pokémon, which, according to a Nintendo spokesman, represents a $7 billion worldwide business. More than 50 licensees are cranking out Pokéstuff at a ferocious rate, and still the demand continues unabated. There are the Game Boy games and Nintendo 64 games, the infamous trading-card game, the top-rated animated TV show, the film, the best-selling audio and home-video releases, the books, the toys, clothes, accessories, snacks.

Of course, all fads fade eventually, but the Pokémon franchise, which is still huge in its native Japan, where it broke out in 1996, and where a Pokémon theme park recently opened, may hang on longer than most. "It's the first property that married interactivity and entertainment," says Al Kahn, chief executive of 4Kids Entertainment, the New York–based media company that oversees Pokémon licensing outside Southeast Asia. In fact, he says, "The TV show was created to help you play your Game Boy game."

Conversely, says Kahn, the game helps viewers understand the show. "It just adds to the depth [of the property] when new characters and games are added," he says. "It creates an ongoing desire with the target audience to keep up with it."

Significantly, whereas previous kid crazes like Teenage Mutant Ninja Turtles were almost solely a young-boys' phenomenon, Pokémon is beloved by a wide range of ages and both genders. Kahn says this broad-based appeal is reflected in the number and type of corporate partners that have been attracted to the property. "There's a Pokémon cereal coming out, by a manufacturer that's never done a licensed-character cereal," he says. "And Pokémon vitamins, too. It's hard to get your property made into a vitamin, because the manufacturers want characters that they're confident will sell for years and years." There's even a Broadway show in the works, says Kahn. That's in addition to the home-video version of "Pokémon: The First Movie," due next month, and the theatrical release of "Pokémon: The Second Movie," which hits theaters this spring and home-video shelves this Christmas.





For Bob Frank, president of independent label Koch International, whose first children's release was "Pokémon: 2.B.A. Master," the No. 1 kids' album of 1999, securing the Pokémon franchise has resulted in an increased interest in pursuing kids' audio.

Spotting embryonic franchises, especially overseas, means "taking a look and seeing if there's a potential U.S. market there," says Frank. In the meantime, Koch is releasing three more Pokémon audio titles this year, including the limited-edition "Pokémon Enhanced Collector's Edition," which hit stores Feb. 11 and includes a Pokémon screensaver and wallpaper; a Pokémon sing-along, complete with songbook, in May; and the sequel to "Pokémon: 2.B.A. Master."

CROSS-MARKETING THE STREET

Naturally, one of the major advantages to working with a franchise property is the opportunity to work with other licensees in cross-marketing the property. Sony Wonder's senior VP of creative affairs, Becky Mancuso-Winding, says that marketing for the "Sesame Street" franchise, for which Sony Wonder handles audio and video, is often discussed among the companies that manufacture its products. For instance, when Tyco was readying the release of its Rock 'N' Roll Elmo toy, Sony Wonder was part of the discussions over what music the Elmo doll would play.

Right now, Sony Wonder is working on building a new franchise, "The Rainbow Fish." First there was the hit picture book (10 million copies sold) by Marcus Pfister, published by North-South Books. Then came Sony Wonder's video version. Now, the company has developed an animated TV series—52 11-minute episodes—which debuts Feb. 19 on HBO Family and will run seven days a week, twice a day. By April, another video will be released on DVD, as well, and there will be a "Rainbow Fish" audio title. Plenty of licensed merchandise exists at this point, including notecards, hand puppets and address books.

ARTHUR, ARTHUR

Another book property that's turned into a popular and much-respected franchise is Arthur The Aardvark, created by author Marc Brown and now the subject of an acclaimed animated PBS TV series, "Arthur." Rounder Kids handles the audio license, having released the audio title "Arthur & Friends" in 1998 and readying a second Arthur album for spring. "We did a lot of informational cross-referencing with Random House [which does "Arthur" home video, distributed by Sony Wonder]," notes Rounder's director of special marketing, Bing Broderick, discussing the cross-pollination that occurs with other companies involved in a franchise.

Continued on page 74

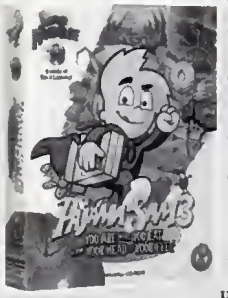
Kid-Size Multimedia

Children Make Up Growing Segment Of Computer Users And Game Players

BY STEVE TRAIMAN

With sales through November pointing to another record year for computer and video-game console software, the children's multimedia market is particularly robust. Retail sales reported to the NPD Group Leisure Activities division indicate solid gains in edutainment, and in the education categories of creativity and early-learning titles. More releases for the next-generation video-game platforms for Sony PlayStation (PSX) and Nintendo 64 (N64) and the phenomenal success of younger kids' titles for the portable Nintendo Game Boy Color (GBC) format indicate continuing expansion through 2000.

"These solid gains in games for younger players are just another reflection of the deepening demographic profile of interactive entertainment," says Doug Lowenstein, president of the Interactive Digital Software Assn. "As prices continue to come down and technology continues to leap forward, more companies are providing a full spectrum of entertainment choices appealing to people of all ages and tastes."



INCREASINGLY INTERACTIVE

Until the 1998 holiday season, the video-game console market was virtually a teen domain, but NewKidCo changed all that with its first releases of licensed "Sesame Street" titles from the Children's Television Workshop for Nintendo's GBC and Sony's PSX platforms. NewKidCo president Hank Kaplan believes the young-children's console market will grow substantially in 2000, simply because of two converging trends.

He notes that U.S. Census demographics indicate there's a child under 6 years old in about one-third, or 35 million, U.S. households. This means that, every year, 4 million potential new gamers come of age, with a growing appetite for age-appropriate interactive experiences. This is an enormous potential market for specifically designed titles featuring characters that are well-known and highly regarded by children and their parents.

"As the penetration of video-game consoles in households grows steadily this year, we anticipate the relevant market for younger-kids' releases to exceed 10 million households," says Kaplan, who also points to "age compression," with children becoming more interested in playing video games and other software at a much younger age.

This past December, "Elmo's Letter Adventure" and "Elmo's Number Journey" were released on N64, with some new features and additional graphic elements from the PSX versions. For PSX, "Disney Story Studio, Mulan" hit stores in late December; for GBC, dual-compatible with Game Boy, "The Adventures Of Winnie The Pooh" is due in March and "Hello Kitty's Cube Frenzy" (Sanrio) bowed in late December.

"Hasbro Interactive [HI] has built its business on the foundation of the family and children's lines," emphasizes John Hurlbut, HI senior VP/GM. "These lines will continue to be the pillars of our business, and we're also expanding our presence in the children's console market with the introduction of titles for the Sony PlayStation in 2000. Recognizing the importance of the Apple iMac market, we plan to license our products to Macintosh developers in order to meet this demand."

HI has a number of new releases for this fall, including more dual products for the PC and Sony PSX, as well as several new playsets that let kids interact through "keytop" units that fit over the keyboard. Most have complementary Hasbro toys, cross-merchandised in game-package inserts. Due in both PC and PSX versions are "Action Man," "Nickelodeon CatDog In Saving Mean Bob" and "Nicktoons Racing" (Viacom), "NASCAR Racers" (NASCAR) and Hasbro's own "Tonka Space Station." Also due are PC CD-ROMs for "Barney Goes To The Neighborhood" (Lyrick Studios), "Spot The Dog" (Golden Books) and "Thomas & Friends II" (Britt Allcroft Co). New CD-ROM Playsets include Hasbro's own "Tonka Power Tools" and "Tonka Dig 'N Rig," "Barney Playset" (Lyrick) and a Hasbro/Fisher Price "Playskool Store."

According to Mike Salvadore, Humongous Entertainment director of marketing and business development, "Children's multimedia will continue to experience growth as more kids—and younger kids—enter the world of computers, videogames and the Internet. Whether they are getting their first taste of the Internet, being introduced to video-game console systems or having fun interacting with their favorite characters on the comput-

Continued on page 72

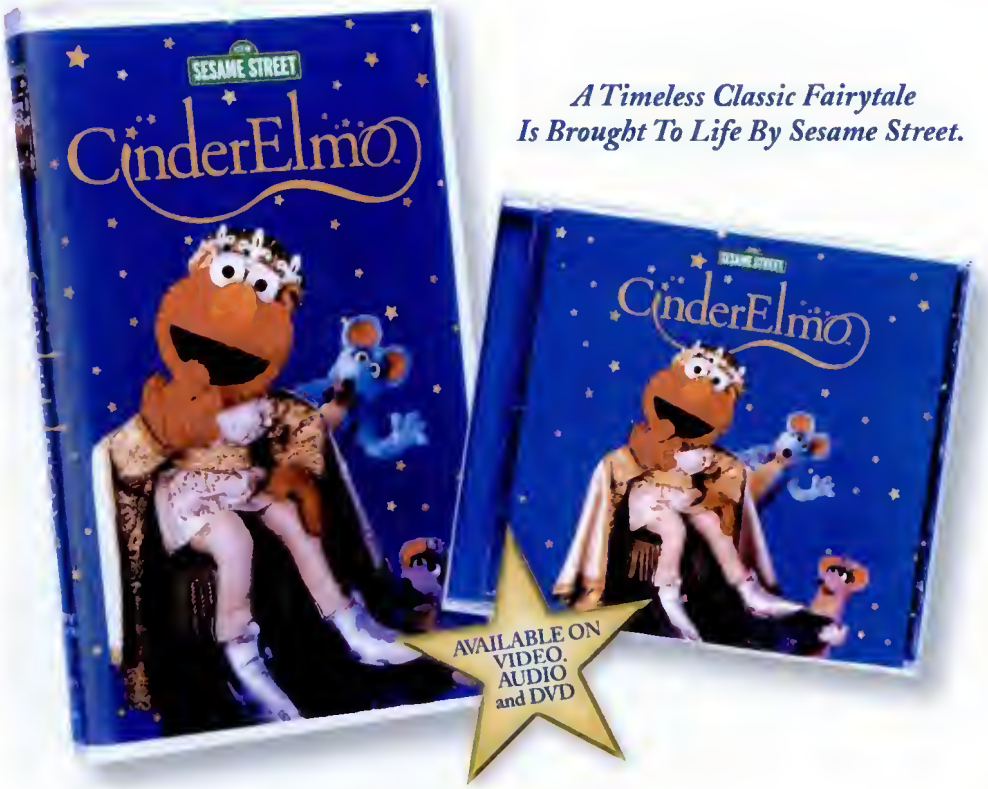
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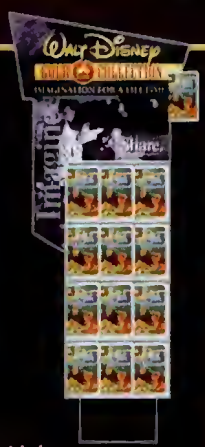
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Disney DVD

Walt Disney HOME VIDEO

aterial



KID-SIZE MULTIMEDIA

Continued from page 68

er, they are playing and learning in an ever-growing world of interactive fun."

"Pajama Sam 3: You Are What You Eat From Your Head To Your Feet" is slated for release in April (Win/Mac). The third adventure of the "world's youngest caped crusader" made its worldwide debut at the January MacWorld Expo 2000 in San Francisco.

GIRL POWER

"Girls continue to encourage us with their enthusiasm for new technology and their love of Barbie software," says Lauren Berzins, Mattel Media marketing director. "We're very pleased with the market's response to our first Barbie products released for console gaming systems—'Barbie Race & Ride' (PSX) and 'Barbie Ocean Discovery' (GBC). In 2000, we'll continue to release a broad array of girls' CD-ROM and videogame console products, starting with 'Barbie Super Sports' for PlayStation and 'Barbie Digital Makeover' CD-ROM, both now available at retail." Also due in the first quarter are the "Detective Barbie 2" CD-ROM and "Barbie Super Sports" for PSX.

At Disney Interactive, a trio of first-quarter releases is being supported by an extensive marketing campaign. "Disney's 3-D Adventure, Tigger's Family Tree" (PC) is timed with the February big-screen release of "The Tigger Movie"; "Disney's Activity Center, Pooh" (Win/Mac) is based on the third A.A. Milne Pooh story, "The Blustery Day"; and "Disney's Princess Fashion Boutique" (PC) enables little girls to become Sleeping Beauty, Snow White and Cinderella, including Internet access to a fun Web site with a variety of online features.

In addition to the new "Scholastic's The Magic School Bus: Explores The World Of Bugs," the eighth title licensed to Microsoft, Scholastic New Media will release four CD-ROMs during 2000, including two new titles in the best-selling I SPY series—the sequel to "I SPY Junior" and an expanded original "I SPY," both in time for back-to-school. Due this summer are "Clifford's Big Birthday Adventure" and "Clifford's Big Reading Adventure," the first two products in the Scholastic Learning Playground series, based on "Clifford, The Big Red Dog" books, which will make a TV debut this fall. Another licensed "Animorphs" title, based on the hit book and TV series, is expected to ship in August.

For Simon & Schuster Interactive, a PSX game based on ABC-TV's "Sabrina, The Teenage Witch," ships in October, starring Melissa Joan Hart. A Win/Mac version of the animated Saturday-morning spin-off series is due in November. Expected in October are "Miss Spider's Tea Party 2," a Win/Mac sequel based on the best-selling animated children's-book character; "M&M's The Lost Formulas," a Win/Mac title (M&M/Mars); and "Daria" (title pending),

Continued on page 75

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Children's Entertainment

SOUND OF CHILDREN'S MUSIC

Continued from page 65

BIG ARTISTS FOR LITTLE PEOPLE

The Kid Rhino–distributed indie Music For Little People had a tremendous 1999, according to president and COO Sharon Sherman—total revenues were up 46% over 1998, she says—and is kicking off 2000 with a 15th anniversary celebration. A multi-artist compilation album, "15th-Anniversary Collection," is the label's primary first-quarter focus. It features 15 tracks culled by Sherman and label founder Leib Ostrow from award-winning MFLP albums, by artists such as Buckwheat Zydeco, Los Lobos, John McCutcheon, the Persuasions, Raffi, Ladysmith Black Mambazo, Michelle Shocked, Faith Hill and others. MFLP is aggressively promoting the release. "We're doing a lot of consumer advertising," says Sherman, "in magazines like *Parenting*, *Family Fun* and *American Baby*, plus regional parenting publications."

For the first time, the label is considering TV advertising. "We are talking about doing a 60-second mini-infomercial, hosted by Shelley Duvall," says Sherman, "which would run on the TV Guide Channel through March. We're also pitching cable nets like Nickelodeon, as well as network daytime TV, about doing interviews with our artists."

Sherman adds that MFLP's mail-order business is thriving, as is its online ordering (the label is self-distributed to gift and specialty accounts, as well), and that "the education market is definitely an area of targeted growth. We sent out 125,000 school and library catalogs last year."

Upcoming releases will strengthen MFLP's assorted audio series, which the label has been carefully





building up over the last few years. The second release in bilingual line Uni Verse Of Song, "Uni Verse Of Song French," is scheduled for release, as is the latest in the For Kids series, "Surfin' Safari Beach Songs For Kids," in which classics by the Beach Boys and others are sung by children. There's a new multi-artist Child's Celebration title due for fall, "A Child's Celebration Of Motown." The second release in Ted Jacobs' Famous Author series, in which poems by Emily Dickinson, Edgar Allen Poe and others are set to music, comes out in August. The popular Toddler Favorites series, which has made a significant showing on Billboard's Top Kid Audio chart, will see a new release, "Storytime Favorites," in which preschoolers sing story-related songs. And the label will be releasing its first album by Shelley Duvall.

WELL-ROUNDED ARTISTS

Rounder Records' Rounder Kids imprint started the year with a release by a new-to-the-label artist, Jessica Harper. The singer-songwriter, actress and now children's-book author's fifth album, "Rhythm In My Shoes," is being worked by Rounder via listening-station programs, digital downloads and advertising in parenting publications, according to Bing Broderick, director of special marketing.

Similar marketing procedures are under way for the latest release from Cathy Fink & Marcy Marxer, "Pillow Full Of Wishes." A follow-up to the multiple-award-winning lullaby album "Blanket Full Of Dreams," "Pillow" is also being pushed in imaginative ways. "We're looking into the possibility of doing evening 'Blanket And Pillow' concerts, held at stores or in concert venues," says Broderick. "Parents would bring kids in their pajamas for a quiet-time experience before bed."

A new Raffi three-CD boxed set, "Raffi's Box Of Sunshine," due April 4, packages the children's-music superstar's albums "Everything Grows," "Rise & Shine" and "One Light, One Sun" and will include free Raffi cover-art stickers. Its predecessor, the three-title "Singable Songs Collection," has sold some 75,000 copies, according to Broderick. In late spring, Rounder Kids will release the first boxed-set collection of its popular artist John McCutcheon, called "John McCutcheon's Four Seasons." The four albums, which were each issued individually, are "Springsongs," "Summersongs," "Autumnsongs" and "Wintersongs." Also in May or June, Rounder will put out another album spun off PBS' series "Arthur."

LIVE-ARTIST ROOTS

Rounder isn't the only label adding new live artists. The Children's Group in Toronto, home of acclaimed classical-music series Susan Hammond's Classical Kids and The Mozart Effect, will release a new series with Juno Award–winning kids' act Judy & David. On Aug. 1, The Children's Group will debut the duo's Once Upon A Time series with a pair of albums, "Pigmania" and "Goldi-Rocks." Label spokesperson Beth Davey describes the series as "a new twist on old classics." The Children's Group, which is celebrating its 10th year in 2000, will release a Classical Kids music-only compilation with the working title of "Classical Sweets," says Davey; three new "Mozart Effect" albums are also due.

Then there's independent Cameron Records, based in Orange County, Calif., which has signed a children's artist, Holly Robinson, to its newly created Cameron Kidz imprint. Robinson's debut album, "Beautiful One," featuring guest performances by David Benoit and others, will be distributed by Phoenix/BMG Entertainment.

The wellsprings of the industry, veteran children's singer/songwriters, continue to provide kids with original, creative music and spoken-word albums. One of the finest is singer and storyteller Bill Harley, who recently released a compilation album, "Play It Again," as well as a spoken-word recording, the Grammy-nominated "You're Not The Boss Of Me," on independent Round River Records. Harley diversified into the children's-book world several years ago, turning songs into picture books, and he says he's working on putting together a children's novel, a sort of "'Don Quixote' for kids." While some of the more successful kids' acts derive most of their income from writing songs for everything from soundtracks to CD-ROMs, Harley, who's a major name in the field, gets his from performing. "Unless you're in Wal-Mart or Toys R Us," Harley says—and few, if any, indie kids' artists are—"most records are hand-sold. I depend on the people who'll tell other people, 'You've gotta try this.'" ■

FANTASTIC FRANCHISES

Continued from page 68

"We also did a cassette single of the album cut 'Library Card,' which ["Arthur" the TV show's Boston-based producer] WGBH used as a premium for its outreach drive. We've also partnered with a German company, Ravensburger, which does board games; we packaged an 'Arthur And Friends' cassette with their Arthur game. There's a cooperative sense among the various partners, largely engendered by WGBH."

Carol Greenwald, director of development for children's programming at WGBH and executive producer of "Arthur," says she promoted the idea of developing Marc Brown's savvy, humorous Arthur books for TV after learning of a study "that said kids were more likely to read a book if they were exposed to it on television. Then Marc Brown appeared at our local library, and he was mohbed by fans as if he were a rock star. He liked our idea of using it as a tool for literacy." The series premiered in 1996, and the first videos came out in spring '97. "The video revenues helped us continue funding the series," notes Greenwald. "Now, it's settled into a steady stream of popularity." Arthur licensed merchandise has burgeoned, as well, now encompassing clothing, puzzles, games, toys and CD-ROMs. There's also a touring show, "Arthur Live," which premiered in October.

BARNEYMANIA

Keeping a veteran franchise fresh can be a challenge, but it's a challenge that Lyrick Studios, for one, feels it's up to. The purple dinosaur was first seen on a series of home videos that premiered in 1988. By and large, they were well-received, but in a best-kept-secret kind of way, until PBS TV spinoff "Barney & Friends" hit the airwaves in April 1992. Barney-mania was officially underway, given extra momentum by J.C. Penney's Barney boutiques. Then came Barney audio, books, a plethora of licensed merchandise, a movie, several live shows and more. "Through early 1994," says Lyrick's VP of marketing, Sue Bristol Beddingfield, "people just couldn't get enough purple."

The initial hysteria died down, as it always does, and now Barney has settled into steady-selling classic-character status, as his creators, Sheryl Leach and Kathy Parker, say they always intended for him to do. When it came time to freshen up the property a bit, though, Lyrick was ready. "We know that, with a preschool program, it's hard to 'age up'," says Beddingfield. "If your audience tops out at 5, it's difficult to attract 7-year-olds. So we decided to extend down and add something

INTRODUCING
KITTY GILL'S
SECRET DOOR



Here's a rousing collection of songs by Kitty Gill that kids will want to listen to over and over (and their parents won't mind). Called Secret Door, it pulls us into the magic and sometimes mystifying world of childhood. Some songs ("Horse and Me") celebrate young passions; others ("It's OK to be Angry") tap into the emotional roller coaster of childhood. Secret Door will make listeners dance, and sing....and think.

-Offspring Magazine (reviewed by Jone Morgolies)

CHECK OUT HER WEB SITE AT WWW.PIXIESAGE.COM

for kids in their early years." The result is a new book, toy and audio line, Barney For Baby, which Lyrick developed after "talking to moms—expectant, first-time and veteran moms—in focus groups."

Beddingfield notes, "It's different from classic Barney audio. Barney appears on it, but there's a lot of instrumental music and children singing, too. We've incorporated soothing outdoor sounds, as well; it's like new-age music for kids."

For 2000, Lyrick is "refreshing everything about Barney," says Beddingfield. "We're updating the artwork, getting things to look more hip and fresh." That freshness extends to personal appearances by the purple dino himself. "For instance, Barney appeared on Rosie O'Donnell's show in December and did a rap version of 'Jingle Bells.' We're tweaking and updating him a bit, to make him more relevant to moms, who are, after all, the purchasers. We're also coming out with a new line of Barney apparel.

"We're not noticeably changing Barney, as far as the children perceive him. What makes Barney different is that he's always appealed to kids [without courting grownups]. The integrity of the brand hasn't changed; we're just having a bit of levity with it." ■

VHS A STAPLE

Continued from page 67

during the holidays on the Fox network. The DVD has a lot of special features, including a day on the set and interviews with the cast.

Lyrick Studios, which has released such Barney titles on DVD as "More Barney Songs," "Let's Play School" and "Night Before Christmas," is planning at least five more this year. "We're hoping word of mouth will work beyond advertising," says Dan Merrell, director of product marketing. Barney's "Rhyme Time Rhythm," a Mother Goose title, will be out in March on VHS and DVD. Lyrick also has several repriced and repackaged products, including "Imagination Island" and "Barney Live!"

From Pioneer comes "Sailor Moon R: The Movie." Sailor Moon has an established franchise of action figures, apparel, books and merchandise. The movies will be available on DVD and VHS. "Sailor Moon S: The Movie" will also be released later this year. ■

KID-SIZE MULTIMEDIA

Continued from page 72

a PC game based on the hit MTV cartoon (Viacom).

For the Knowledge Learning subsidiary of Havas Interactive, the new Play Zone! series will feature "Bear In The Big Blue House: Bear's Imagine That!" in the second quarter, the second title based on the Jim Henson–produced Disney Channel TV series (Win/Mac). Other titles in the second half from licensed properties include Teletubbies and Noddy. For back-to-school, a series of Scholastic workbooks is due to accompany the popular Blaster and Jump Start CD-ROMs. ■

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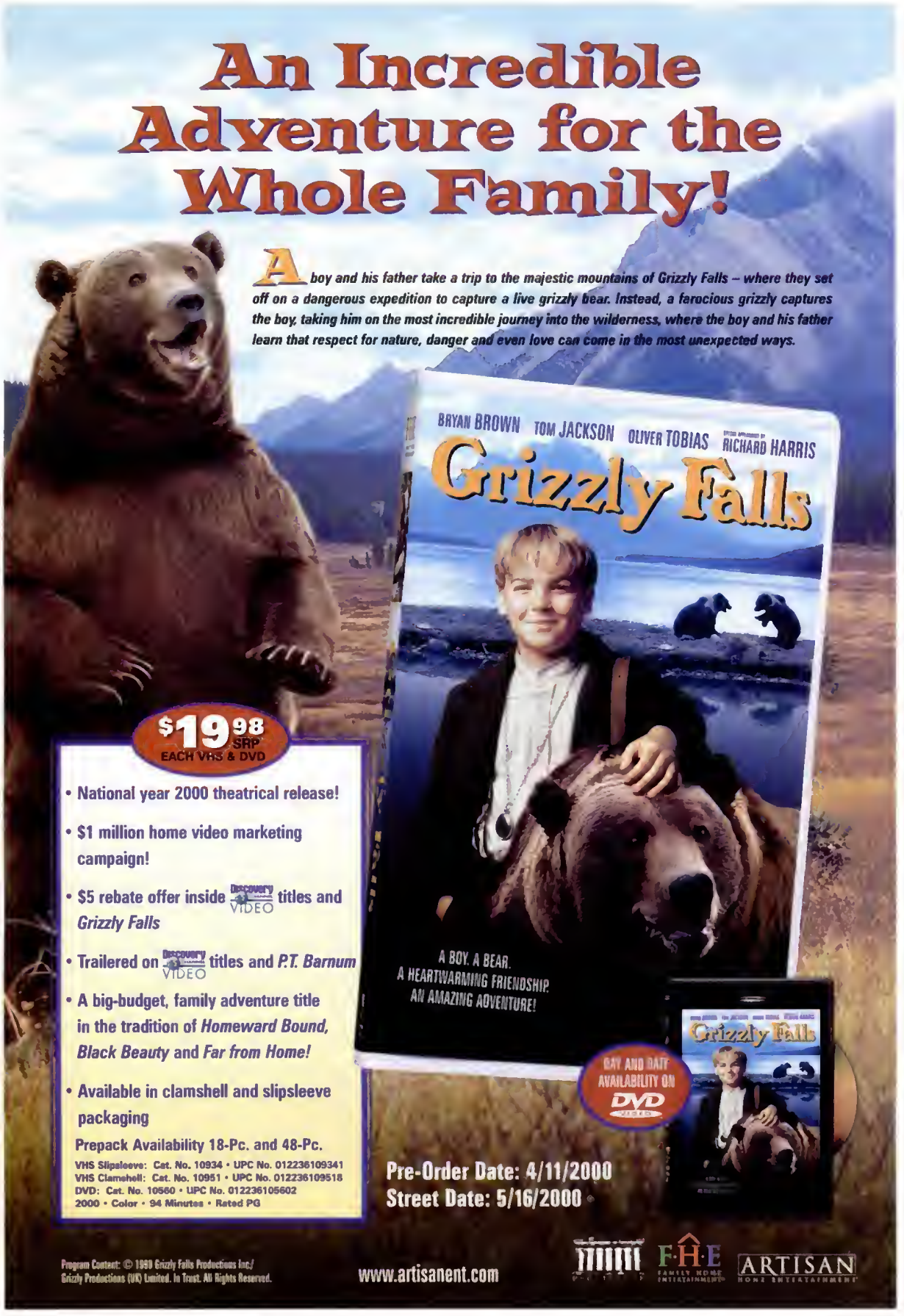
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CHILDREN'S RADIO

Continued from page 67

called "Jam It Or Slam It." The show, which used to be called "Fox Kids Countdown," changed its name to better appeal to the entire family, as its target demo is basically mothers 18 to 34. Which brings up the issue of commercial viability in programming to kids.

"Almost every major market has children's radio programming," says entertainment attorney and former kids-radio producer Howard Leib. "The thing is, nobody knows it. The first one to publicize it was Radio Disney, but they and Fox are more for older kids and their parents, which helps them get advertising. That's why most kids' programming is on non-commercial radio, although, ironically enough, National Public Radio has never been very big on it."

As listed on the Web site kidsentertainment.com, under "Member Benefits," there are still dozens of children's shows on university-owned and individual public-radio stations, such as the Peabody Award–winning "Kids' Corner" on WXPN Philadelphia. Another award-winning series, PJ Swift's "The Pie Factory," is still heard on many stations, although it, too, has ceased production due to financial constraints. Which raises the question: Why hasn't NPR and the Corporation For Public Broadcasting, with all the "Sesame Street" product at hand, developed national children's-radio programming? "It doesn't generate donations," Swift says. "The last time they supported children's radio was in 1986, when they pulled the funding on the daily kids' call-in show, 'Kids America.'" Swift has since redirected her efforts to starting a children's Web site, www.childrensmusic.org, a nonprofit venture that unites a substantial number of artists and a dozen kids' programs.

Back on the dial, children's-radio believers like Jeff Brown carry on. He originally debuted the half-hour "We Like Kids" variety show on NPR back in 1989. "It was a national program for five years on over 50 stations, from senior care facilities and cable stations to a variety of small public-radio stations," he says. "It featured the wonderful songs and stories that are out there for kids."

Now, it's only heard every Tuesday at 6:30 p.m. on eclectic-formatted KTOO Juneau, Alaska, where Brown works as co-program director. Local kids are invited to come into the studio to announce songs, do weather forecasts and run contests. Brown programs music by the likes of Peter Alsop, Lois LaFond and John McCutcheon.

"Even though we did it at a fairly low budget for a long time and had a great program that won awards, after a while, even the best intentions dry up if there's no money there," Brown says. "Budget cuts in Alaska left me with no money to offer it on satellite anymore, but it's still a kick in the pants to do locally." ■

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Update

LIFELINES

BIRTHS

Girl, Emily Sarah, to **Jodi** and **Michael Nagle**, Dec. 6 in New York. Mother works for Bear Stearns. Father is director of sales and affiliated marketing for the Box Music Network.

Girl, Frances Hathaway, to **Suzanne MacNary** and **Robert Kranes**, Jan. 8 in New York. Mother is VP of national publicity for Virgin Records. Father is an executive at the Programming Group.

Boy, Jesse Quinn, to **Lynette Bosco** and **Matthew Eberhart**, Oct. 27 in New York. Mother is director of office services for Atlantic Records.

DEATHS

Henry Nemo, 92, of respiratory complications, Nov. 26 in Santa Monica, Calif. Nemo was a songwriter, music publisher, and vaudeville performer. He wrote for the Cotton Club in the 1930s and collaborated with Duke Ellington and John Redmond on "I Let A Song Go Out Of My Heart." He also wrote "Don't Take Your Love From Me," recorded by Frank Sinatra, John Coltrane, and Lena Horne, and "'Tis Autumn," recorded by Nat "King" Cole, Les Brown, and Ray Anthony.

Thomas "Beans" Bowles, 73, of prostate cancer, Jan. 28 in Detroit. Bowles played flute solos on the Marvin Gaye hits "Stubborn Kind Of Fellow" and "What's Going On." He also played saxophone on the Supremes track "Baby Love." Early in his career, he played with Billie Holiday and Billy Eckstine at Detroit jazz bars. He soon landed a management job at Motown and helped organize the Motown Revue traveling tour with Berry Gordy Jr. Additionally, Bowles composed the harmonica solo for Stevie Wonder's first hit, "Fingertips Part I," and arranged Wonder's "Fingertips Part II." Services were held Feb. 5 in Detroit. Attendees included Wonder, who played the Duke Ellington song "Satin Doll" in honor of Bowles. Bowles is survived by two sons, an adopted daughter, a sister, and a brother.

Doris Kenner-Jackson, 58, of complications from breast cancer, Feb. 3 in Oakland, Calif. Kenner-Jackson was a member of the Shirelles, the 1960s pop group known for the hit single "Soldier Boy," which reached No. 1 on The Billboard Hot 100. The act also recorded the No. 1 hit "Will You Love Me Tomorrow," and "Dedicated To The One I Love," which featured Kenner-Jackson on lead vocals. The act broke up in the late 1960s but reunited for several concert dates in the 1970s. She is survived by a daughter, three sons, two sisters, and a brother.

Christopher Rios, known as rapper **Big Punisher**, 28, of an apparent heart attack, Feb. 7 in New York. Rios became known after recording a track on "The Mix Tape Vol. 1," put together by Funkmaster Flex. His hit "You Ain't A Killer" was featured on the soundtrack to the 1997 film "Soul In The Hole." Rios' debut album, "Capital Punishment," peaked at No. 5 on The Billboard 200 in 1998. His single "I'm Not A Player" reached No. 57 on The Billboard Hot 100, and "Still Not A Player" peaked at No. 24. In 1999, Rios joined with Fat Joe, Cuban Link, and Triple Seis to form Terror Squad. Its self-titled album reached No. 22 on The Billboard 200. Rios most recently appeared with Fat Joe on Jennifer Lopez's latest single, "Feelin' So Good." His second album, "Yeeah Baby," is due April 4 on Loud Records. Rios is survived by his wife, a son, and two daughters. Services were held Feb. 10 in the Bronx, N.Y.

John Vincent Imbragulio, 74, of heart failure, Feb. 4 in Jackson, Miss. Imbragulio, known as Johnny Vincent, was the founder of Ace Records, a New Orleans-based independent label. By 1959, Ace was the largest independent label in the U.S. Imbragulio also owned Ace Music Publishers. He produced Frankie Ford's hit single "Sea Cruise" and the Huey "Piano" Smith track "Rocking Pneumonia And The Boogie Woogie Flu." He also worked with blues artists such as Charles Brown, Lightning Hopkins, and Jimmy Clanton. In the mid-1990s, Imbragulio sold Ace Records and became the owner of Avanti Records. He is survived by his wife and a daughter. Services were held Feb. 8 in Jackson.

Dave Peverett, 57, of complications from cancer, Feb. 7 in Orlando, Fla. Peverett was the founding member of Foghat, a 1970s boogie blues band. The group's single "Slow Ride" reached No. 20 on The Billboard Hot 100 chart. Peverett had been part of the British blues band Savoy Brown before forming Foghat in the early 1970s. The act signed with Bearsville Records and produced 13 records before disbanding in the 1980s. Its most successful album was 1977's "Foghat Live," which peaked at No. 11 on The Billboard 200. Peverett is survived by his wife, a son, two daughters, and a grandson.

continued from page 52

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CALENDAR

FEBRUARY

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22, **Songwriter Open Mic**, presented by the Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 24-25, **Marketing To Women On The Web**, presented by the Marketing Institute, New York Helmsley, New York. 888-670-8200.

Feb. 25-27, **Building A Songwriting Career—Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27, **Music Career Expo And Job Fair 2000**, sponsored by Berklee College of Music, Boston Conservatory, and New England Conservatory of Music, Hynes Convention Center, Boston. 617-747-8970.

Feb. 27-March 2, **NARM Convention And Trade Show**, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio. 856-596-2221.

MARCH

March 1, **Marketing An Artist**, ASCAP, New York. 212-512-1427.

March 6-8, **DJ Expo West**, presented by DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133. www.e3expo.com.

May 12-13, **WFMU Record Fair**, Metropolitan Pavilion, New York. 201-541-1416, ext. 230.

GOOD WORKS

ON THE BEAM: Jim Beam, the distillad spirits and wine company, has increased to $75,000 the funds it makes available through BEAM (Benefiting Emerging Artists in Music), a program that provides financial assistance, musical resources, and exposure to musicians of all genres. Last year, BEAM had awards totaling $50,000 to 27 unsigned musicians. Applications are available on the Jim Beam Bourbon Web site at www.jimbeam.com or by writing BEAM at P.O. Box 4723, New York, N.Y. 10163-4723. Application deadlines for each round of giveaways are April 29, July 31, and Oct. 31. Applicants must be at least 21 years of age. Contact: **Megan McDonagh** at 612-841-6226 or mmcdonag@shandwick.com.

FEEDING THE HUNGRY: Acts including **Moby**, **G. Love & Special Sauce**, **Eve 6**, **Blur**, and **Megadeth** have contributed to a compilation CD to benefit the "Music 4 Food Campaign," sponsored by Food.com. The CD is part of a March 11 concert event featuring **Guster** at the Fenix in Seattle. A portion of each $5 entrance charge will benefit the Seattle food bank Food Lifeline. Attendees will receive a free copy of the CD and are encouraged to bring at least one can of food. Contact: **Lydia Sherwood** at 520-579-8064.



A Killer Visit. Slayer recently stopped by the studios of KNAC.com, a hard-rock online radio station that features 24/7 radio Webcasts, in-studio rock act guests, and a chat room hosted by on-air DJs. Pictured, from left, are Kerry King of Slayer, KNAC.com's Long Paul, Slayer's Tom Araya, KNAC.com on-air personality "The Rack," and station founder/GM Rob Jones.

newsline...

LPFM TO HAVE DAY IN COURT. The National Assn. of Broadcasters (NAB) is preparing to file a lawsuit in U.S. District Court to block the Federal Communications Commission's (FCC) implementation of low-power FM (LPFM). The suit will be filed as soon as the FCC publishes its LPFM ruling in the Federal Register, which is expected within a week.

The FCC approved LPFM Jan. 20, despite intense lobbying by the NAB and most broadcasters. The NAB has hired Donald Verrilli of the Washington, D.C., law firm Jenner & Block. This is not the first time the NAB has turned to Verrilli—his firm went to the Supreme Court and won a ruling for the NAB requiring cable-TV companies to carry local broadcast stations. During a Feb. 2 NAB board meeting, says one insider, Verrilli said the case is "not a slam-dunk, but we have a good chance of overturning the ruling on grounds that the FCC actions were arbitrary and capricious."

The NAB will also file a motion to expedite, which could put the case on the court's docket as early as this summer. "We want to cause a lot of pain and suffering," quipped one NAB executive. Later this month, Congress will hold hearings on LPFM, and at least one bill has been introduced to block its rollout. Sponsored by Rep. Michael Oxley, R-Ohio, it now has 70 co-sponsors, 65 of whom have signed on since the FCC approved LPFM. Hill staffers say Sen. Judd Gregg, R-N.H., is expected to introduce similar legislation in the next few weeks.

RADIO EARNINGS TOP $17 BILLION FOR 1999. The Radio Advertising Bureau reports that 1999 brought about another annual sales record for radio, with revenue topping the $17 billion mark. Earnings for the industry were up 15% for the year, with local ad sales increasing 14% for the year, nstional spot dollars advancing 16%, and network advertising jumping 19%.

Stations Targeted By More Lawsuits

Controversy, Consolidation May Have Set Off Nationwide Trend

This story was prepared by Airplay Monitor's Frank Saxe.

NEW YORK—With more outlets pushing the envelope both on the air and on the street, and with large, publicly traded mega-groups representing an increasingly tempting target, communications lawyers say lawsuits are now simply a cost of doing business. They also say the recent litigiousness mirrors a national trend in all industries.

In recent months, stations have been sued or publicly threatened with lawsuits as the result of various contests and on-air stunts. The plaintiffs range from a contestant in a station promotion who contends that one of the promotion's judges was unfavorably disposed to him and should have been eliminated, to a woman hit with a pie by a morning-team member at the behest of her co-workers.

Some of the lawsuits have centered on discrimination, sexual harassment, or noncompete clauses, rather than wacky station promotions—such as the KOMA Oklahoma City morning co-host who was fired after refusing to play a stereotypical black character, or WCMF Rochester, N.Y., morning host Brother Wease, charged in two sexual-harassment suits by female coworkers. But some have multiple elements, i.e., KLOS Los Angeles being sued for racial discrimination following its now infamous giveaway of "black hoes."

ON-AIR REMARKS STEM SUITS

There have also been lawsuits stemming from on-air remarks by jocks. The most recent was filed Jan. 20, when top 40 WVKS Toledo, Ohio, morning host Denny Schaffer was sued for $25,000 by a local newspaper reporter claiming she was slandered by his on-air accusations that she was having a relationship with her boss.

Fearing future legal implications, most programmers and GMs involved in these suits were willing to speak only anonymously, if at all. One, KOMA PD Kent Jones, says he cannot discuss his station's case but says, "Anybody can sue anybody; it doesn't mean that it has any merit."

"There's a level of madness out there that's become very contagious," says lawyer Richard Zaragoza of Fisher, Wayland, Cooper & Leader, citing a restaurant that was recently sued for singing "Happy Birthday" to an embarrassed customer. "The broadcast industry is just like any other business, and all businesses are facing more and more lawsuits."

Communications attorney Howard Weiss, with Washington, D.C., law firm Fletcher, Hield & Hildrith, sees lawsuits as a potential cost of doing business. "The problem is that broadcasters are driven by ratings to be more and more controversial, and the problem is they just don't have a lot of control. In fact, they are sending subtle encouragement to the jocks to go as far as you can go to reach the line."



WEISS

"There's no question that controversy attracts listeners," says Jeff Baumann, executive VP of legal and regulatory affairs at the National Assn. of Broadcasters, which, among other things, advises stations on how to avoid lawsuits. "It is a real challenge to a station to try to maintain or increase its ratings and, on the other hand, make sure on-air personalities don't go into the area of defamation."

The industry's consolidation may also be spurring the recent spate of suits. "As these companies consolidate and Wall Street moves in with them, that gives many the perception that these are very healthy and wealthy companies, so they're a logical target," says Zaragoza.



BAUMANN

One GM of a CBS/Infinity station considers his station a sitting target. "We have a pretty big eye that everybody is familiar with. That eye, time and time again, is something that people focus in on. That eye means one thing to a lot of people, and that is lots of money. The bigger you get, the more you have a bull's-eye on your back."

A GM at group owner AMFM agrees. "I think in a lot of ways the big companies are able to withstand something like that, whereas if you were a single station owner, one lawsuit could bring you down. A lawsuit against a CBS or an ABC—that, in a lot of ways, becomes a cost of doing business."

JOCKS SUING EMPLOYERS

Broadcaster-turned-media-lawyer Barry Skidelsky thinks the industry will see more jocks suing employers as well. "We have large publicly traded companies that own market clusters of stations, and they have mighty leverage over most air talent, who frequently face a constricting choice of employers. So one disturbing trend emerging is where all but the most profitable air talent is seen as commodities."

It is not just the courts that can levy a large fine against a station. When on-air content is involved, a Federal Communications Commission (FCC) fine is a possibility. Some lawyers say some potential plaintiffs head to the commission first, knowing it will rule on a potential violation more quickly. In turn, that FCC rul-

(Continued onpage 81)

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	19	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 9 weeks at No. 1
2	2	2	17	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	3	3	23	AMAZED BNA 65957 †	LONESTAR
4	7	11	8	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
5	5	5	25	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
6	4	4	41	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
7	8	7	44	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
8	6	6	27	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
9	9	8	35	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
10	11	10	13	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
11	10	12	9	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
12	12	9	29	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
13	19	27	3	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
14	14	13	42	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
15	13	14	42	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
16	17	16	66	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
17	22	28	3	BREATHE WARNER BROS. 16884 †	FAITH HILL
18	16	15	48	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
19	18	18	16	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
20	15	17	110	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
21	20	19	14	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
22	21	20	7	I LEARNED FROM THE BEST ARISTA ALBUM CUT †	WHITNEY HOUSTON
23	24	23	5	WHEN THE HEARTACHE IS OVER VIRGIN ALBUM CUT †	TINA TURNER
24	23	21	21	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
25	26	22	21	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	33	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 18 weeks at No. 1
2	2	2	17	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	3	3	29	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
4	4	4	18	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
5	6	6	17	HANGINAROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
6	5	5	35	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
7	7	10	14	I NEEO TO KNOW COLUMBIA 79250 †	MARC ANTHONY
8	8	9	20	BRANO NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
9	11	14	14	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
10	12	16	11	TAKE A PICTURE REPRISE 16889 †	FILTER
11	18	21	6	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRO EYE BLINO
12	17	18	11	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
13	9	8	45	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
14	15	12	35	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
15	13	11	42	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
16	10	7	19	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
17	14	13	13	THE GREAT BEYOND WARNER BROS. 16888 †	R.E.M.
18	16	15	15	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
19	20	22	9	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
20	19	17	30	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/550 WORK †	LEN
21	23	31	5	AMAZED BNA 65957 †	LONESTAR
22	22	28	7	I TRY EPIC ALBUM CUT †	MACY GRAY
23	28	37	3	BREATHE WARNER BROS. 16884 †	FAITH HILL
24	27	33	4	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
25	29	30	9	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 adult contemporary stations and 83 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available.
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FALL '99 ARBITRONS

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Calls	Format	Fa '98	W '99	Sp '99	Su '99	Fa '99
NEW YORK—(1)						
WLTW	AC	5.9	9.1	5.4	9.1	8.7
WQHT	R&B	5.3	5.7	5.4	4.8	8.2
WSKQ	Spanish	5.2	4.5	4.8	5.1	6.2
WHTZ	top 40	4.5	4.4	4.6	4.7	8.1
WCBS-FM	oldies	4.7	3.5	4.2	4.2	4.1
WXRK	modern	3.9	4.4	3.8	3.6	4.1
WBKS	R&B adult	3.6	3.6	3.3	3.3	4.6
WKTU	top 40/rhythm	4.0	4.0	4.5	4.3	3.6
WBLS	R&B	3.7	3.3	3.6	3.9	3.9
WINS	N/T	3.5	4.1	3.7	3.9	3.3
WPAT-FM	Spanish	3.0	2.8	3.2	2.7	3.1
WOR	N/T	2.9	2.9	2.8	3.3	3.8
WQCD	jazz	3.1	2.7	2.9	2.9	3.8
WCBS-AM	N/T	3.0	2.0	3.0	3.1	2.6
WFAN	sports	2.8	2.4	2.7	2.8	2.6
WABC	N/T	3.0	3.2	3.1	2.7	2.7
WPLJ	adult top 40	2.3	2.4	2.3	2.9	2.7
WTJM	R&B oldies	1.7	3.3	2.6	2.6	2.7
WQXR	classical	2.8	2.5	2.5	2.7	2.6
WAXQ	cls rock	1.7	1.3	2.0	2.0	2.1
WCAA	Spanish	1.9	1.3	1.5	1.7	1.8
WADO	Spanish	1.9	1.8	2.3	1.9	1.4
WHEW	N/T	1.5	1.4	1.4	1.9	1.2
WALK-FM	AC	0.9	1.0	1.0	1.1	1.6
LOS ANGELES—(2)						
KSCA	Spanish	6.3	6.0	9.2	6.0	6.6
KIIS	top 40	3.6	4.3	4.7	4.8	3.6
KLVE	Spanish	6.5	3.4	5.3	5.3	4.6
KROQ	modern	3.9	3.7	3.7	4.0	3.6
KPWR	R&B	4.1	4.3	4.0	3.9	3.6
KOST	AC	3.9	3.0	3.5	3.0	3.6
KBUE	Spanish	1.8	2.1	2.7	3.3	3.2
KFI	N/T	3.9	3.6	3.3	3.5	3.2
KTWV	jazz	3.9	3.5	2.9	3.3	3.2
KBIG	AC	2.4	2.5	2.1	2.3	3.8
KRTH	oldies	3.0	3.2	2.9	2.9	3.8
KYSR	adult top 40	2.5	3.0	3.2	2.9	2.8
KCMG	R&B oldies	2.8	2.8	2.5	2.4	2.9
KKBT	R&B	3.8	3.8	3.0	3.3	2.4
KCBS-FM	cls rock	2.3	2.6	2.5	2.5	2.3
KLOS	album	2.3	2.1	2.4	2.1	2.3
KNX	N/T	2.1	2.5	2.0	2.4	2.3
KLAX	Spanish	4.1	3.3	3.0	2.8	2.1
KLSX	N/T	2.4	1.9	2.2	2.2	2.1
KZLA	country	2.2	2.1	2.2	2.1	2.1
KABC	N/T	2.4	2.4	2.3	2.4	2.8
KFWB	N/T	2.0	1.9	1.9	1.7	1.8
KSSE	Spanish	1.9	1.8	1.6	2.4	1.6
KKGO	classical	1.8	2.1	2.0	1.4	1.7
KLAC	adult std	2.3	2.3	1.7	1.8	1.7
KKHJ	Spanish	0.9	1.1	1.4	1.8	3.9
KJLH	R&B adult	1.2	1.0	1.2	1.6	1.4
KTNQ	Spanish	1.7	1.9	1.9	1.3	1.4
CHICAGO—(3)						
WGCI-FM	R&B	9.4	6.7	9.7	9.2	8.8
WGN	N/T	6.8	5.8	6.7	9.4	6.1
WBBM-FM	top 40/rhythm	4.6	5.4	5.3	4.8	4.3
WLS	N/T	4.0	5.0	4.9	4.7	4.4
WNUA	jazz	4.2	4.1	4.4	4.3	4.6
WUSN	country	3.5	2.9	3.4	4.0	3.8
WTMX	adult top 40	3.2	3.8	3.4	3.7	3.6
WVAZ	R&B adult	4.0	4.1	4.2	4.2	3.3
WBBM-AM	N/T	3.7	3.8	3.2	3.7	3.4
WKQX	modern	3.3	1.4	4.0	3.2	3.4
WJMK	oldies	3.8	2.9	2.8	3.1	3.1
WLEY	Spanish	2.3	2.6	2.4	2.7	3.1
WLIT	AC	3.5	3.4	3.9	3.2	3.1
WNND	AC	3.1	2.7	2.6	2.5	2.6
WUBT	R&B oldies	2.4	3.9	3.3	3.5	2.6
WLUP	cls rock	2.0	2.9	2.9	2.5	2.9
WOJO	Spanish	2.0	2.4	1.9	2.3	2.9
WXRT	triple-A	2.8	2.3	2.7	2.2	2.4
WCKG	N/T	2.5	2.4	2.5	2.3	2.2
WMAQ	N/T	2.2	2.0	2.1	1.8	2.6
WAIT	adult std	2.3	1.5	1.6	1.7	1.3
WXCD	cls rock	2.6	2.0	2.2	2.2	1.6
WFMT	classical	1.3	1.4	1.2	1.0	1.8
WNIB/WNIZ	classical	1.3	1.9	1.1	1.2	1.6
WSCR	sports	1.3	1.5	1.1	1.3	1.8
WKIE/WDEK	top 40	—	0.8	1.2	1.6	1.3
WGCI-AM	religious	1.3	1.1	1.1	1.5	1.3
WXXY/WYXX	80s oldies	0.6	0.3	0.3	0.8	1.3
SAN FRANCISCO—(4)						
KGO	N/T	7.3	9.4	6.7	6.2	8.6
KDFC-FM	classical	3.5	3.3	3.4	3.2	4.3
KOIT-AM-FM	AC	4.9	4.7	4.2	4.1	4.3
KCBS	N/T	4.4	4.3	4.2	4.4	4.3
KKSF	jazz	3.6	3.3	3.3	3.2	3.7
KYLD	top 40/rhythm	3.9	4.0	4.0	3.6	3.7
KBLX	R&B adult	2.7	2.3	2.8	2.9	3.3
KMEL	R&B	3.6	3.4	3.3	3.5	3.3
KSFO	N/T	3.1	2.9	3.1	2.8	3.3
KISQ	R&B oldies	3.4	3.4	2.4	2.9	3.1
KNBR	sports	2.8	3.3	2.9	4.0	3.6
KIOI/KNEW	AC	3.1	2.9	2.9	2.6	2.8
KFRC-AM-FM	oldies	3.2	3.4	3.8	3.4	2.8
KFOG/KFFG	triple-A	2.7	2.9	2.9	3.1	2.6
KZQZ	top 40	2.5	2.8	3.0	3.1	2.6
KITS	modern	2.7	2.9	2.9	2.9	2.6
KSOL/KZOL	Spanish	1.7	2.3	2.0	2.1	2.9
KLLC	adult top 40	2.6	2.7	2.9	2.9	2.4
KSJO/KFJO/KXJO	album	1.8	2.1	2.4	2.4	2.1
KBRG/KZWC	Spanish	1.6	1.7	1.7	1.5	2.6
KABL	adult std	2.4	3.1	2.2	2.4	1.8
KYCY	country	1.1	1.7	1.4	1.2	1.3
KLOK	Spanish	1.6	1.4	1.2	1.2	1.3
KSAN	cls rock	1.5	1.2	1.5	1.3	1.2
KEZR	adult top 40	1.0	1.0	1.0	1.0	3.1
KTCT	sports	0.7	0.5	0.4	0.9	3.3
KUFX	cls rock	1.0	1.2	1.2	1.2	1.6
PHILADELPHIA—(5)						
WBEB	AC	5.6	9.3	7.0	5.7	6.8
WYSP	album	5.0	5.0	6.0	5.8	6.8
KYW	N/T	6.4	7.8	5.9	9.6	8.3
WDAS-FM	R&B adult	5.9	5.8	5.5	5.5	9.4
WUSL	R&B	5.3	5.0	4.9	5.0	8.4
WIOQ	top 40	4.1	3.7	4.9	4.2	8.2
WPEN	adult std	4.0	3.8	4.0	4.1	4.6
WJJZ	jazz	4.2	4.3	5.4	4.4	4.3
WOGL	oldies	5.5	4.7	4.4	3.8	4.2
WWDB-FM	N/T	4.4	4.9	3.3	3.9	4.1
WEJM	R&B oldies	2.1	2.2	2.2	3.8	3.9
WMGK	cls rock	3.0	3.2	3.8	3.5	3.5
WXTU	country	4.2	3.4	3.9	3.2	3.9
WPLY	modern	2.1	2.5	3.1	3.5	3.4
WMMR	album	3.9	3.0	3.4	3.4	2.8
WIP	sports	2.9	3.5	3.0	2.5	2.8
WLCE	adult top 40	3.1	3.1	2.7	2.5	2.8
WPHI	R&B	3.3	3.0	3.0	2.8	2.8
WPST	top 40	1.4	1.3	1.4	1.8	1.8
WHAT	N/T	0.8	1.9	1.0	1.0	1.3
WDAS-AM	religious	1.2	1.1	1.3	1.4	1.2
WKXW	N/T	1.3	1.1	1.0	1.0	1.8
DETROIT—(7)						
WRIF	AC	8.0	6.2	7.1	9.6	7.2
WWJ	N/T	4.7	9.0	4.7	5.3	9.7
WJR	N/T	9.8	5.4	9.3	5.3	9.9
WOMC	oldies	5.6	9.2	5.4	5.7	3.4
WJLB	R&B	9.8	9.9	7.0	9.8	9.2
WYCD	country	2.9	2.8	2.8	3.2	4.8
WVMV	jazz	4.5	5.3	4.8	4.5	4.7
WGIF	album	4.1	4.1	5.2	4.9	4.9
WDRQ	top 40	2.5	3.4	4.1	4.8	4.3
WCSX	cls rock	3.7	4.9	4.2	4.2	3.8
WMXD	R&B adult	4.5	4.3	3.8	3.1	3.5
WDTJ	R&B	3.3	3.7	4.1	3.9	3.1
WGRV	R&B oldies	1.5	1.8	2.1	3.0	3.1
WXYT	N/T	3.4	3.2	2.5	2.7	2.8
WKQI	top 40	3.5	3.7	3.1	2.8	2.8
CIMX	modern	1.2	1.3	2.1	2.5	2.3
WWWW	adult top 40	3.8	3.1	3.5	3.2	2.8
CKWW	adult std	2.6	2.4	2.4	2.2	2.3
WPLT	modern	2.4	2.4	2.4	2.1	2.2
WDFN	sports	1.6	1.4	1.4	1.5	1.6
WKRK	N/T	2.3	1.4	1.1	1.3	1.8
WMUZ	religious	1.0	0.7	1.1	0.7	1.3
WQBH	R&B oldies	1.3	1.3	0.6	1.2	1.1
WCHB	gospel	—	—	0.4	0.9	1.8
BOSTON—(8)						
WBZ	N/T	8.7	7.9	7.4	6.2	7.8
WJMN	top 40/rhythm	6.3	9.9	5.4	5.5	3.7
WXKS-FM	top 40	5.0	5.8	6.5	5.9	3.7
WMJX	AC	5.5	8.1	5.8	4.8	5.9
WBCN	modern	5.4	4.7	5.1	4.9	9.8
WRKO	N/T	4.9	4.9	5.1	4.7	5.8
WODS	oldies	4.3	3.9	5.0	4.2	4.9
WZLX	cls rock	3.2	2.8	4.2	4.3	4.2
WCRB	classical	3.3	4.3	1.2	4.1	4.1
WBMX	adult top 40	4.1	4.4	4.1	3.8	4.6
WEEI	sports	3.8	2.5	3.9	3.3	3.6
WKLB	country	3.5	3.0	3.2	2.8	3.3
WOSX	adult top 40	2.3	1.9	2.5	3.0	2.6
WROR	cls rock	3.0	3.1	2.5	2.2	2.6
WAAF	album	3.4	3.2	3.3	3.4	2.7
WBOS	triple-A	1.7	1.9	2.4	1.8	1.7
WPLM-FM	adult std	—	1.7	1.4	1.5	1.7
WILD	R&B	0.9	1.3	0.3	0.6	1.6
WFNX	modern	1.3	1.7	1.2	1.1	1.4
WXLO	adult top 40	1.0	1.2	1.0	1.0	1.8
WXRV	triple-A	0.9	0.7	0.9	0.8	3.8
WZID	AC	1.0	0.8	0.5	0.9	3.6
SAN DIEGO—(15)						
KSON-AM-FM	country	6.2	5.5	5.3	5.9	9.7
KOGO	N/T	4.5	5.4	5.0	5.3	9.5
KHTS	top 40	5.2	4.8	4.8	5.7	3.3
KYXY	AC	5.9	5.6	4.5	5.0	9.8
KIFM	jazz	3.6	3.6	3.7	3.8	4.6
XETRA-FM	modern	4.5	4.6	4.8	5.1	4.6
KFMB-FM	adult top 40	4.9	5.1	4.6	4.1	4.4
KGB	cls rock	4.4	4.0	3.7	3.8	4.4
XHTZ	top 40/rhythm	5.0	5.0	4.2	4.6	4.4
KIOZ	album	4.0	4.1	4.7	4.1	3.6
XHGM	R&B oldies	2.7	4.3	4.2	3.6	3.3
KFMB-AM	N/T	4.4	2.5	4.4	4.8	2.8
KLNV	Spanish	2.5	3.7	3.4	3.3	2.6
KJQY	AC	2.6	2.9	2.7	2.8	2.6
KPLN	cls rock	2.6	1.9	2.1	2.2	2.5
KPOP	adult std	2.5	3.6	2.3	3.4	2.3
XETRA-AM	sports	2.9	2.0	1.8	1.6	2.3
KMSX	adult top 40	1.6	2.7	2.6	2.7	2.1
KXST	triple-A	1.1	1.4	1.6	1.5	2.1
KBZT	oldies	2.9	2.7	2.7	2.3	2.6
KFI	N/T	2.1	1.6	1.7	1.2	1.6
KFSD	classical	1.3	1.3	1.4	1.2	3.6
KLQV	Spanish	1.4	1.7	1.5	1.4	1.6
KSPA	adult std	0.7	0.8	1.2	1.1	3.4
XHCR	country	0.7	1.1	0.8	1.2	1.6
XLTN	Spanish	0.6	1.1	1.3	1.0	1.6
NASSAU-SUFFOLK, N.Y.—(18)						
WALK-FM	AC	5.8	5.3	8.0	6.9	8.0
WXRK	modern	5.4	6.6	5.2	5.2	9.7
WBLI	top 40	4.2	4.2	5.0	5.3	4.6
WHTZ	top 40	5.4	4.4	5.6	5.0	4.6
WCBS-FM	oldies	4.5	3.7	3.8	4.0	4.6
WFAN	sports	3.5	3.4	4.2	4.0	4.1
WHLI/WGSM	adult std	2.6	3.8	2.7	4.1	3.8
WBAB/WHFM	album	2.8	3.3	3.6	4.2	3.6
WCBS-AM	N/T	4.0	4.2	4.1	3.6	3.8
WABC	N/T	3.0	3.0	3.6	3.0	3.1
WAXQ	cls rock	2.1	2.9	2.2	2.2	3.8
WBZO	oldies	2.7	3.4	2.9	3.0	3.8
WKTU	top 40/rhythm	3.4	2.8	3.1	3.2	8.0
WOR	N/T	3.2	2.6	2.8	2.6	3.8
WLTW	AC	4.3	4.4	3.9	3.1	2.8
WQHT	R&B	3.2	2.6	3.0	2.3	2.7
WPLJ	adult top 40	2.9	2.0	3.0	2.8	2.6
WINS	N/T	2.1	2.4	2.3	2.5	2.2
WQCD	jazz	2.4	2.4	2.3	2.4	2.2
WKJY	AC	2.8	2.1	2.1	2.1	2.3
WBLS	R&B	1.9	1.4	1.7	1.6	3.6
WTJM	R&B oldies	1.1	2.1	1.3	1.4	3.6
WQXR	classical	2.1	2.0	2.0	1.7	1.6
WHEW	N/T	1.3	1.8	2.0	1.5	1.6
WLIR/WDRE	modern	1.6	1.6	1.4	1.8	1.4
WMJC	country	1.6	1.7	1.5	1.9	1.3
WPAT-FM	Spanish	1.0	1.5	0.6	0.8	1.2
WRKS	R&B adult	1.3	1.4	1.5	1.0	1.0
SAN JOSE, CALIF.—(27)						
KGO	N/T	7.9	9.9	7.5	8.1	6.8
KYLD	top 40/rhythm	5.6	5.1	4.6	4.9	4.8
KEZR	adult top 40	3.9	3.8	3.6	3.7	4.1
KCBS	N/T	3.8	3.4	3.8	3.3	3.6
KBRG	Spanish	3.0	3.4	3.3	3.1	3.8
KSJO/KFJO/KXJO	album	3.9	3.9	4.1	3.9	3.8
KSOL/KZOL	Spanish	2.1	3.0	2.5	2.0	8.3
KARA	AC	2.7	3.0	1.8	3.0	3.1
KDFC	classical	3.0	2.4	2.5	2.1	3.1
KITS	modern	3.0	3.0	3.5	2.3	3.1
KLOK	Spanish	3.1	2.7	3.1	2.6	3.1
KKSF	jazz	2.8	2.4	1.5	2.3	3.8
KIOI	AC	2.1	2.1	2.9	2.7	2.8
KRTY	country	2.8	2.2	4.1	2.5	2.8
KZQZ	top 40	2.9	3.4	2.8	3.1	2.8
KFRC-AM-FM	oldies	2.4	2.3	2.5	2.9	2.8
KUFX	cls rock	2.4	3.3	3.3	3.1	2.8
KNBR	sports	2.8	3.5	2.9	4.0	2.6
KOIT-AM-FM	AC	3.4	3.5	2.9	2.9	2.6
KBAY	adult top 40	3.6	3.0	1.4	3.4	2.3
KSFO	N/T	2.7	2.9	2.7	2.8	2.1
KFFG/KFOG	triple-A	2.2	2.4	2.5	2.4	2.0
KISQ	R&B oldies	2.3	2.0	1.7	2.1	2.8
KMEL	R&B	1.9	1.9	1.8	2.1	3.7
KCNL	modern	2.1	2.1	2.0	1.8	1.8
KBLX	R&B adult	1.2	2.1	1.5	1.2	1.4
KAZA	Spanish	1.3	0.6	1.5	0.9	1.3
KTCT	country	0.9	0.9	0.4	0.7	1.3
KDON-FM	top 40/rhythm	0.3	0.8	0.8	0.5	1.8
KIQI	Spanish	0.7	0.6	0.7	1.0	3.0
KLLC	adult top 40	1.9	1.8	1.1	1.2	3.8
KTCT	sports	0.3	0.8	—	0.6	1.6
RIVERSIDE, CALIF.—(28)						
KFRG/KXFG	country	9.9	9.5	8.9	8.7	8.8
KFI	N/T	6.9	7.3	5.9	5.9	6.7
KGGI	top 40/rhythm	7.0	6.1	5.9	9.0	8.2
KOLA	oldies	4.7	5.1	5.2	3.5	9.2
KCAL-FM	album	3.2	2.8	3.1	4.5	3.3
KSCA	Spanish	3.7	3.1	2.4	3.2	3.3
KIIS-FM	top 40	3.3	3.3	3.3	3.8	8.1
KKBT	R&B	3.1	3.1	4.5	2.7	2.8
KWRP	adult std	3.2	3.0	3.0	2.7	2.8
KOST	AC	3.1	2.7	3.5	2.7	2.8
KCXX	modern	2.4	2.8	2.1	2.5	2.7
KSSE	Spanish	2.1	1.8	2.5	2.2	2.7
KXSB/KXRS	Spanish	1.2	1.7	1.8	1.7	2.7
KLOS	album	3.0	3.5	2.7	3.3	2.4
KPWR	R&B	2.0	1.7	1.8	2.0	2.3
KCBS-FM	cls rock	2.0	2.4	2.4	2.0	2.3
KTWV	jazz	2.5	1.8	1.9	1.8	2.1
KLVE	Spanish	2.8	1.7	2.7	2.7	2.8
KRTH	oldies	1.7	1.7	1.5	1.4	2.6
KROQ	modern	2.5	1.7	1.8	2.5	1.8
KLSX	N/T	1.2	1.3	2.1	1.8	1.7
KBIG	AC	2.0	2.2	1.5	2.2	3.8
KNX	N/T	2.1	1.5	1.5	1.6	1.6
KCMG	R&B oldies	1.3	1.3	1.5	1.3	3.4
KELT	AC	0.8	1.3	1.2	0.8	3.3
KKGO	classical	0.8	1.2	1.4	0.8	3.3
KLAC	adult std	1.0	1.7	1.0	0.9	1.1
KRTO/KACE	R&B oldies	0.9	0.7	0.7	0.9	3.3
KZLA	country	0.8	1.1	0.7	0.9	1.8
SACRAMENTO, CALIF.—(29)						
KFBK	N/T	10.3	10.1	6.1	3.3	8.8
KSEG	cls rock	4.9	4.6	4.8	5.4	9.9
KNCI	country	3.6	4.8	5.2	5.8	9.4
KDND	top 40	4.4	4.2	4.8	5.5	5.3
KRXQ	album	4.0	4.8	5.1	4.4	9.0
KSSJ	jazz	4.0	4.9	5.1	4.7	4.8
KBMB	R&B	3.8	3.8	4.6	4.3	4.8
KYMX	AC	4.3	4.0	4.7	4.1	4.4
KSFM	top 40/rhythm	5.6	5.9	9.0	3.9	4.8
KCTC	adult std	4.3	3.8	3.9	4.0	8.7
KHYL	R&B oldies	4.0	4.0	3.9	3.4	8.7
KWOD	modern	3.4	2.8	3.1	3.3	6.7
KHTK	N/T	3.2	3.4	3.6	2.9	8.6
KZZO	adult top 40	4.6	4.3	3.8	4.0	3.6
KSTE	N/T	3.3	2.5	2.5	2.7	3.3
KGBY	AC	4.0	3.3	3.9	2.9	2.7
KXOA	70s oldies	2.4	3.5	2.5	2.8	2.6
KHZZ	R&B oldies	2.5	2.2	2.9	2.2	3.8
KLNA/KTTA	Spanish	—	—	0.6	0.7	3.2
KRCX-AM-FM	Spanish	1.1	1.1	0.7	0.9	3.2
KRAK	country	0.8	0.8	0.6	1.0	3.3
KRGE	Spanish	0.7	1.3	0.7	0.6	3.6
PROVIDENCE, R.I.—(33)						
WWLI	AC	8.1	7.4	7.4	8.3	8.8
WPRO-FM	top 40	6.9	8.6	6.8	7.3	6.3
WCTK	country	4.4	4.8	5.1	6.3	8.1
WSNE	adult top 40	4.7	4.7	5.7	4.7	6.1
WHJY	album	6.9	8.1	7.2	7.2	6.6
WWBB	oldies	6.3	7.3	6.0	5.7	5.3
WWKX/WAKX	top 40/rhythm	5.7	4.6	4.9	4.5	4.3
WBRU	modern	3.9	4.6	4.5	5.1	4.0
WPRO-AM	N/T	4.0	4.5	4.2	4.6	6.6
WHJJ	N/T	2.8	1.9	2.8	2.5	2.6
WFHN	top 40	2.1	1.9	1.9	1.3	2.6
WJMR	top 40/rhythm	2.8	2.5	2.3	2.3	2.3
WPLM-AM-FM	adult std	0.8	1.3	1.9	2.0	2.3
WAAF	album	1.8	1.0	1.8	1.9	2.6
WWRX	cls rock	3.3	3.5	2.9	2.9	2.6
WSKO	sports	0.9	1.0	0.9	1.2	1.6
WBZ	N/T	1.3	1.2	1.9	1.4	3.7
WCRB	classical	2.1	1.2	1.2	1.3	3.5
WODS	oldies	1.1	1.2	1.0	0.7	3.6
WBCN	modern	1.3	1.2	0.9	1.1	3.6
WBMX	adult top 40	1.7	2.0	1.4	1.6	3.6
WBSM	N/T	1.4	0.8	1.0	0.8	3.6
WZLX	cls rock	0.8	0.9	1.3	1.0	3.3
WHKK/WHCK	cls rock	2.6	1.8	1.8	1.5	3.1
MONMOUTH/OCEAN, N.J.—(47)						
WKXW	N/T	8.2	—	5.8	—	6.7
WOBM-FM	AC	4.0	—	4.2	—	4.6
WXRK	modern	4.9	—	5.2	—	4.6
WRAT	album	4.3	—	2.7	—	4.7
WOR	N/T	3.3	—	4.8	—	4.6
WWZY	country	4.5	—	3.8	—	4.3
WFAN	sports	4.4	—	3.3	—	3.7
WOBM-AM	adult std	2.9	—	2.2	—	0.7
WABC	N/T	4.5	—	3.3	—	0.2
WAXQ	cls rock	2.7	—	2.9	—	6.2
WCBS-FM	oldies	3.5	—	3.1	—	0.2
WHTZ	top 40	3.2	—	3.0	—	6.8
WJLK	adult top 40	3.2	—	3.7	—	6.8
WLTW	AC	4.3	—	3.4	—	3.6
WBBO	top 40	2.9	—	3.0	—	2.6
WKTU	top 40/rhythm	2.0	—	2.8	—	2.8
WPLJ	adult top 40	3.2	—	3.0	—	2.8
WCBS-AM	N/T	1.8	—	2.0	—	2.8
WQHT	R&B	1.6	—	1.6	—	2.3
WRKS	R&B adult	0.9	—	0.9	—	2.8
WHEW	N/T	2.7	—	2.3	—	1.8
WQCD	jazz	0.6	—	1.5	—	1.7
WTJM	R&B oldies	0.6	—	1.0	—	3.7
WQXR	classical	1.5	—	1.8	—	3.4
WADB	adult std	1.5	—	2.6	—	1.2
WBLS	R&B	0.7	—	0.9	—	1.2
WJRZ-FM	country	1.6	—	2.1	—	3.2
WHTG-FM	modern	1.0	—	1.8	—	3.0

Our Lady Peace might be called the thinking person's rock band. The group's single, "Is Anybody Home?"—this issue's No. 29 on Modern Rock Tracks—is a case in point.

Lead singer Raine Maida explains, "It deals a lot with isolation in a kind of twisted way. Feeling isolated in your home but being barraged by media, television, and the Internet. It is conceivable now that you can just stay home and surf the Internet. It leaves us with a lot of nonhuman contact. Hopefully, there will be some sort of revolution that will stop moral and cultural values from coming from TV.

" 'Is Anybody Home?' is about trying to console that person desperate for human attention," he says. "Lyrically, I tried to bring this down to a conversation level. It is still ambiguous enough that people can interpret it themselves."

Though the song discusses negative aspects of the media, Maida himself doesn't even have cable. And he admits that he has yet to go on the Internet. He says, "It's not to say that the Internet is not a good thing, or television, for that matter. But I got sick of being told what to do. You get insulted by the advertisements."



'People have become completely desensitized, and there's nothing really left'

—Raine Maida, Our Lady Peace

The popular act from Canada is eager, though, to advertise its third album, "Happiness . . . Is Not A Fish That You Can Catch," released last fall.

In the process of creating the Columbia Records project, Maida says, the band "talked a lot about mortality, which stems from a lack of spirituality. The institution of religion has been exposed over the last 20 years."

He remarks, "It's all about needing to find something. I've had interviews with porn directors who have said, 'We've done all we can do with porn.' People have become completely desensitized, and there's nothing really left."

STATIONS LAWSUITS

(Continued from page 79)

ing is used as evidence in a forthcoming civil suit. "So oftentimes stations will settle with a person, in an effort to avoid both the FCC and a civil fine," says Zaragoza.

Weiss says his firm advises clients to protect themselves by putting as much as they can in writing. But that's not always easy. "Broadcasters, especially radio people, live and die by the spoken word, and they're not real comfortable putting things in writing. But I think that it's very important to have consistent policies," he says.

Considering the lawsuits, it's not surprising that CBS/Infinity lawyers have spent several months visiting each market and conducting seminars aimed at avoiding legal problems, Billboard/Monitor has learned.

"It's been phenomenal for us," says a GM at one station that recently completed the training. "Many of these guys are sitting back, and they're scared shitless as to what's going on [with their fellow jocks being sued], and more importantly, it has been eye-opening [for] the staff, which is something that we really needed to have happen, because it's the little comments that can really make the difference. All the jocks realize how their points can be misconstrued and how the looseness of radio can come back and hurt you."

Kevin LeGrett, GM of WCMF, which is currently involved in a pair of sexual-harassment lawsuits, offers this thought. "Handle it swiftly, and make sure you deal with the problem; don't sugarcoat it, because it is something that needs to be dealt with, and nobody should be in a hostile workplace."

INSURANCE IS KEY

And because even the best-thought-out station policies may not necessarily be followed when the on-air light goes red, most broadcasters now carry insurance to protect themselves from a huge lawsuit judgment.

Leib Dodell is media underwriting manager for Chubb Insurance, one of a handful of insurers offering policies that cover both group owners and personalities. While most employees are covered by their employer's policies, Dodell recommends that jocks make sure Webcasts are covered. He also notes that independent contractors who may do per diem work for a station are not typically covered.



SKIDELSKY

Skidelsky believes many of the lawsuits being filed might never have been filed in radio's mom-and-pop era. "In response, we've seen several stations just fake their own phony phone calls. There's nothing illegal about putting on character voices and pretending to be some fictitious caller."

"Which of course chills creativity and spontaneity, and there's a sadness in that," counters Zaragoza. He believes increased litigiousness has replaced America's "work hard to move ahead" mind-set. "Lawsuits, either the threat of them or their results, represent a way to do that, and so lawsuits will only increase in numbers and significance."

Billboard® FEBRUARY 19, 2000

Mainstream Rock Tracks™

TW	LW	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	12	NO LEAF CLOVER / S&M	METALLICA
2	2	2	24	HIGHER	
29				LIVE	RADIOACTIVE/MCA †
30	40	—	2	HOME / [illegible]	STAIND / [illegible]
31	27	28	8	INTO THE VOID / THE FRAGILE	NINE INCH NAILS / NOTHING/INTERSCOPE †
32	31	35	3	36-22-36 / XXX	ZZ TOP / RCA
33	29	25	10	LIFE JACKET / JUMP START	SIMON SAYS / HOLLYWOOD
34	39	—	2	IS ANYBOOY HOME? / HAPPINESS ... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE / COLUMBIA †
35	NEW ▶		1	CHECK YOUR HEAO / BUCK-HERRY	BUCKCHERRY / DREAMWORKS †
36	NEW ▶		1	MAKE ME BAO / ISSUES	KORN / IMMORTAL/EPIC
37	34	37	6	WAIT AND BLEED / SLIPKNOT & "SCREAM 3" SOUNDTRACK	SLIPKNOT / I AM/ROADRUNNER †
38	35	31	20	PUSH IT / WISCONSIN DEATH TRIP	STATIC-X / WARNER BROS. †
39	RE-ENTRY		2	SOUTHTOWN / THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. / ATLANTIC †
40	33	27	19	IN 2 DEEP / LIVE ON	KENNY WAYNE SHEPHERD BAND / GIANT/REPRISE

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Billboard® FEBRUARY 19, 2000

Modern Rock Tracks™

TW	LW	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	2	4	8	OTHERSIDE / CALIFORNICATION (1 week at No. 1)	RED HOT CHILI PEPPERS / WARNER BROS. †
2	1	1	19	ALL THE SMALL THINGS / ENEMA OF THE STATE	BLINK-182 / MCA †
3	3	2	20	RE-ARRANGED / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
4	4	3	19	TAKE A PICTURE / TITLE OF RECORD	FILTER / REPRISE †
5	5	8	8	NEVER LET YOU GO / BLUE	THIRD EYE BLIND / ELEKTRA/EEG †
6	7	6	20	LITTLE BLACK BACKPACK / NASTY LITTLE THOUGHTS	STROKE 9 / CHERRY/UNIVERSAL †
7	11	14	5	LETTING THE CABLES SLEEP / THE SCIENCE OF THINGS	BUSH / TRAUMA †
8	18	38	3	EX-GIRLFRIEND / RETURN OF SATURN	NO DOUBT / INTERSCOPE
9	9	9	21	LEARN TO FLY / THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS / ROSWELL/RCA †
10	6	5	9	THE EVERLASTING GAZE / MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS / VIRGIN
11	14	16	12	EVERYTHING YOU WANT / [illegible]	VERTICAL HORIZON / RCA †
				◄ AIRPOWER ►	
12	21	33	3	MAYBE SOMEDAY / BLOODFLOWERS	THE CURE / FICTION ELEKTRA/EEG
13	10	10	19	GUERRILLA RADIO / THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE / EPIC †
14	8	7	15	FALLING AWAY FROM ME / ISSUES	KORN / IMMORTAL/EPIC †
				◄ AIRPOWER ►	
15	16	19	10	MISERABLE / A PLACE IN THE SUN	LIT / RCA †
16	13	12	24	HIGHER / HUMAN CLAY	CREED / WIND-UP †
17	12	11	22	THE CHEMICALS BETWEEN US / THE SCIENCE OF THINGS	BUSH / TRAUMA †
18	19	21	4	GO LET IT OUT / STANDING ON THE SHOULDER OF GIANTS	OASIS / EPIC †
19	20	18	9	ONLY GOD KNOWS WHY / OF THE WITNESS, A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
20	17	17	15	PARDON ME / MIND FLOODING	INCUBUS / IMMORTAL/EPIC †
21	22	20	5	WHAT IF / HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED / WIND-UP †
22	15	13	12	INTO THE VOID / THE FRAGILE	NINE INCH NAILS / NOTHING/INTERSCOPE †
23	26	27	5	STOP THE ROCK / GETTIN' HIGHER ON MY OWN SUPPLY	APOLLO FOUR FORTY / 550 MUSIC/550 WORK †
24	23	15	14	THE GREAT BEYOND / "MAN ON THE MOON" SOUNDTRACK	R.E.M. / WARNER BROS. †
25	32	—	2	RUN TO THE WATER / THE DISTANCE TO HERE	LIVE / RADIOACTIVE/MCA †
26	24	22	11	NO LEAF CLOVER / S&M	METALLICA / ELEKTRA/EEG †
27	19	28	5	NATURAL BLUES / PLAY	MOBY / V2 †
28	25	23	10	NOBODY'S REAL / TONIGHT THE STARS REVOLT	POWERMAN 5000 / DREAMWORKS †
29	30	30	3	IS ANYBOOY HOME? / HAPPINESS ... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE / COLUMBIA †
30	31	32	4	SOMETIMES I DON'T MIND / THE SUICIDE MACHINES	THE SUICIDE MACHINES / HOLLYWOOD †
31	35	—	2	STACKED ACTORS / THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS / ROSWELL/RCA
32	28	25	25	MUDSHOVEL / DIVISION	STAIND / FLIP/ELEKTRA/EEG †
33	27	24	25	THE DOLPHIN'S CRY / THE DISTANCE TO HERE	LIVE / RADIOACTIVE/MCA †
34	33	35	4	FLOWING / SOUNDSYSTEM	311 / CAPRICORN/IDJMG
35	NEW ▶		1	MAKE ME BAD / ISSUES	KORN / IMMORTAL/EPIC
36	34	26	22	AROUND THE WORLD / CALIFORNICATION	RED HOT CHILI PEPPERS / WARNER BROS. †
37	NEW ▶		1	VOODOO / GOTHAMIA	GOOSMACK / REPUBLIC/UNIVERSAL †
38	36	29	19	HANGINAROUND / THE BEAST LIFE	COUNTING CROWS / DGC/INTERSCOPE †
39	37	34	7	CRUSHED / "END OF DAYS" SOUNDTRACK	LIMP BIZKIT / GEFFEN/INTERSCOPE
40	38	37	21	PUT YOUR LIGHTS ON / SUPERNATURAL	SANTANA FEATURING EVERLAST / ARISTA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Indicates station(s). © 2000 Billboard/BPI Communications

Top 40 Tracks™

T WK	L WK	2 WKS.	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	13	**WHAT A GIRL WANTS** (4 weeks at No. 1) RCA	CHRISTINA AGUILERA
(2)	2	2	18	**I KNEW I LOVED YOU** COLUMBIA	SAVAGE GAROEN
(3)	9	11	4	**BYE BYE BYE** JIVE	'N SYNC
(4)	5	7	8	**SHOW ME THE MEANING OF BEING LONELY** JIVE	BACKSTREET BOYS
5	4	3	30	**SMOOTH** ARISTA	SANTANA FEATURING ROB THOMAS
6	3	4	12	**BLUE (DA BA DEE)** REPUBLIC /UNIVERSAL	EIFFEL 65
7	6	9	13	**THAT'S THE WAY IT IS** 550 MUSIC /550-WORK	CELINE DION
(8)	7	6	20	**BRING IT ALL TO ME** TRACK MASTERS /COLUMBIA	BLAQUE
9	10	8	17	**THEN THE MORNING COMES** INTERSCOPE	SMASH MOUTH
10	8	5	24	**BACK AT ONE** MOTOWN	BRIAN MCKNIGHT
11	11	10	27	**I NEED TO KNOW** COLUMBIA	MARC ANTHONY
(12)	14	18	4	**NEVER LET YOU GO** ELEKTRA /EEG	THIRD EYE BLIND
13	12	12	16	**MY LOVE IS YOUR LOVE** ARISTA	WHITNEY HOUSTON
14	13	13	21	**MEET VIRGINIA** AWARE /COLUMBIA	TRAIN
(15)	21	28	4	**IT FEELS SO GOOD** FARM CLUB/REPUBLIC /UNIVERSAL	SONIQUE
(16)	15	20	7	**FALLS APART** LAVA /ATLANTIC	SUGAR RAY
(17)	18	23	5	**SAY MY NAME** COLUMBIA	DESTINY'S CHILD
(18)	17	24	7	**ALL THE SMALL THINGS** MCA	BLINK-182
(19)	16	17	8	**TAKE A PICTURE** REPRISE	FILTER
(20)	20	25	5	**AMAZED** BNA	LONESTAR
(21)	31	34	5	**THANK GOD I FOUND YOU** COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
(22)	38	—	2	**AMERICAN PIE** MAVERICK /WARNER BROS.	MADONNA
(23)	28	35	3	**MARIA MARIA** ARISTA	SANTANA FEATURING THE PRODUCT G&B
(24)	27	30	5	**EVERYTHING YOU WANT** RCA	VERTICAL HORIZON
25	22	21	12	**SEXUAL (LI DA DI)** TOMMY BOY	AMBER
26	23	19	14	**HANGINAROUND** DGC /INTERSCOPE	COUNTING CROWS
27	24	26	4	**FROM THE BOTTOM OF MY BROKEN HEART** JIVE	BRITNEY SPEARS
(28)	33	37	3	**DEAR LIE** LAFACE /ARISTA	TLC
29	25	15	20	**WAITING FOR TONIGHT** WORK /550-WORK	JENNIFER LOPEZ
30	30	27	12	**RHYTHM OIVINE** INTERSCOPE	ENRIQUE IGLESIAS
(31)	35	—	2	**I TRY** EPIC	MACY GRAY
32	29	29	11	**LEARN TO FLY** ROSWELL /RCA	FOO FIGHTERS
33	26	16	16	**I WANNA LOVE YOU FOREVER** COLUMBIA	JESSICA SIMPSON
34	32	32	10	**GOT YOUR MONEY** ELEKTRA /EEG	OL' DIRTY BASTARD FEATURING KELIS
(35)	39	—	2	**GET IT ON TONITE** DEF SOUL /IDJMG	MONTELL JORDAN
(36)	NEW ▶		1	**BREATHE** WARNER BROS	FAITH HILL
(37)	NEW ▶		1	**FORGOT ABOUT DRE** AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
38	RE-ENTRY		2	**BRAND NEW DAY** A&M /INTERSCOPE	STING
(39)	NEW ▶		1	**FEELIN' SO GOOD** WORK /550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
40	37	36	20	**BACK THAT THANG UP** CASH MONEY /UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 235 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not recieve a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

WKTU New York's Goumba Johnny Is Sadder, Wiser With Tax Fraud Sentence

NO ONE EVER said there isn't a potential price for fame, a time when the eminence of celebrity brings dark repute to what might normally be considered a regrettable but hardly historic bungle.

Bronx, N.Y.-born **Johnny Sialiano**—known as **Goumba Johnny** to thousands of New Yorkers who tune in mornings to highly rated dance/top 40 **WKTU**—is paying that price, enduring the nethermost days of his life following a federal tax evasion charge that started with high-profile accusations of extortion alongside **John Gotti Jr.**

On Jan. 21, Sialiano began serving a five-month prison sentence after pleading guilty to tax fraud Oct. 29, 1999. Publicity of the ordeal spanned the nation, including coverage on CNN and New York newscasts and enough ink in the region's newspapers to paint the side of a building.

"This has taken over two years to come to an end for me," Sialiano said days before his sentence began. "It has been so difficult emotionally. I've been doing my work and my appearances, and then I come home and isolate myself. I've been paralyzed, just waiting for this whole thing to get worked out."

By the time it is all said and done, Sialisno estimates that attorney fees, fines, and lost income will have cost him half a million dollars. But his salvation is that his job will be waiting for him once be's out of the pen, thanks to the faith of **WKTU PD Frankie Blue**, who acknowledges Goumba Johnny's on-air talent and the market's belief in the station's main morning man.

"I'm disappointed, but you've got to adjust to reality and make what you feel is the right decision," Blue says. "When John's sentence is over, we welcome him back. He's a very popular air personality, not just for KTU but on New York radio, and he's too talented not to put back on the air. It's a short sentence, and we're just going to count the days."

In the fall 1999 Arbitron ratings, Goumba Johnny, along with his a.m. team **Michelle Visage** and **Freddie Colon**, ranked No. 5 12-34 among New York morning shows. While Johnny is away, mornings continue with Visage and Colon, with celebrity guests filling in for the absent host.

Ironically, Sialiano's sentencing comes just 10 months after former morning team partner **Hollywood Hamilton** was fired from the station for contest fixing.

Hamilton continues to host a nationally syndicated radio countdown for WKTU owner AMFM. Instead of New York, however, he is now based on the other side of the country, in Los Angeles.

The tale behind Sialiano's conviction began Jan. 21, 1998, when he was indicted on charges of extortion by federal authorities, along with 22 others, in connection with the **Gambino** crime family—including modern-day outlaw Gotti—according to documents obtained by Billboard from the U.S. attorney's office in New York.



by Chuck Taylor

A subsequent indictment, filed Jan. 20, 1999, charged Sialiano with extorting money from the owners of Scores, a popular topless nightclub in Manhattan, where he had worked since 1991 and had remained after being hired at WKTU in 1996. According to the court papers, he evaded paying taxes on more than $230,000 in income from Scores, as well as $40,000 in winnings in a football pool there. His tax liabilities amounted to more than $87,000 from 1993-95.

"I never had any fear of the extortion charges, because I knew I was innocent. They were related to being an employee of Scores," he says. "I admitted from day one to owing the money and tried to reach some sort of settlement with the government. I pleaded guilty to the tax evasion, where I was paid cash and had won the football pool."



GOUMBA JOHNNY

But, according to Sialiano, federal authorities asked that he cooperate in a deeper investigation into Gotti, a man Sialiano says he never met until the day they both appeared in court.

"They asked me to testify, and I said no. They knew I didn't know Gotti, but they told my lawyer I was a 'credible and charismstic witness' because of what I did for a living, and they wanted me on their side. When I couldn't help them, they told me they were going to lock me up under charges of extortion, knowing I would be worried about the outcome of my career," he says. "I was doomed."

Cari Robinson, the assistant U.S. attorney in charge of the prosecution, declined to comment on the case; a spokesman says it is against the policy of the Department of Justice to make officials available for interviews.

In the end, the extortion charges were dropped.

On Oct. 29, 1999, based on three counts of tax evasion, federal judge **Burlington Parker** sentenced Sialiano to five months in prison and five months of home confinement, which will allow him to return to WKTU.

Says Sialisno, "I was hoping for house arrest only, so that I could hold my job and pay off the taxes, but it didn't work out that way. The sentencing wasn't about rehabilitating me or getting the money back. It was about disabling me. If you don't cooperate with the federal government, they decapitate you.

"It didn't help being Italian or being known as Goumba Johnny on the radio," he adds, "but when you deal with the federal government, it's a big, powerful machine, and they can just steamroll you. Out of all those people involved, you heard about two people: John Gotti Jr. and Johnny the Italian.

"My position in this case was overstated because of what I do for a living," he adds. "It got much more attention [in the press] than it should have."

As he begins his sentence in a minimum-security prison in Loretto, Pa., Sialiano is assessing the ordeal's impact on his life. "Any gains that I have made in my career have been impossible to enjoy, so it's a weird paradox. It's like I'm running through quicksand. There's no time to say, 'Hey, this is good'; I've just been trying to stay one step ahead. I wouldn't wish this on anybody or any family."

One salve is a book he intends to write. "It's turning out to be quite interesting," Sialiano says. "It's definitely a story that hasn't been heard before, in or out of this industry."

And as a result, be now has a firm grasp on the burdens of being a public figure.

"I wasn't used to perceiving myself that way; I'm not any news," he says. "But now I watch everything I do, down to lights on red. I realize that with a high-profile job, everything is inspected. If I go to the cleaners and I'm not polite, well, Goumba Johnny is a scumbag. I don't have the opportunity to be in a bad mood."

Looking to the future, he says in a light moment, "I guess the one good thing that's changed: Now I can get a good seat in a restaurant."

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 D'Angelo, Untitled (How Does It Feel)
2 Dr. Dre F/Eminem, Forgot About Dre
3 Montell Jordan, Get It On Tonite
4 Jagged Edge, He Can't Love U
5 Eve, Love Is Blind
6 DMX, What's My Name
7 Jay-Z, Do It Again (Put Ya Hands Up)
8 Missy "Misdemeanor" Elliott, Hot Boyz
9 J-Shin, One Night Stand
10 Notorious B.I.G., Notorious B.I.G
11 2Pac + Outlawz, Baby Don't Cry
12 Ginuwine, None Of Ur Friends Business
13 Blaque, Bring It All To Ma
14 Q-Tip, Breathe & Stop
15 Angie Stone, No More Rain (In This Cloud)
16 Black Rob, Whoa
17 Sisqo, Got To Get It
18 Goodie Mob, Get Rich To This
19 Method Man/Redman, Y.O.U
20 Mariah Carey, Thank God I Found You
21 Dave Hollister, Can't Stay
22 Lauryn Hill & Bob Marley, Turn Your Lights Down Low
23 Ice Cube, You Can Do It
24 Idaal, Creep Inn
25 The Lox, Wild Out
26 Da Brat, That's What I'm Looking For
27 Chico Debarge, Give You What You Want
28 Ginuwine, R.L., Tyrese, Case, The Best Man I...
29 Guy, Dancin
30 Will Smith, So Fresh
31 LL Cool J, Shut 'Em Down
32 Lil' Zane, Money Stretch
33 Hot Boys, I Need A Hot Girl
34 Eastsidaz, G'd Up
35 Santana, Maria Maria
36 Donell Jones, U Know What's Up
37 Macy Gray, I Try
38 Juvenile, U Understand
39 Kelis, Caught Out There
40 Amel Larrieux, Get Up
41 Mary J. Blige, Deep Inside
42 Jennifer Lopez, Feelin' So Good
43 Catero, Something I Cannot Have
44 The Artist, The Greatest Romance Ever Sold
45 E-40, Earl That's Yo Life
46 Sammie, I Like It
47 Yungstar, Knocking Pictures Off The Wall
48 Master P, Da Ballers
49 Drag-On, Spit These Bars
50 Murderers, We Don't Give A What

NEW ONS

Joe, I Wanna Know
Guy, Why Ya Wanna Keep Me From My Baby
Nas F/Ginuwine, You Owe Me
Will Smith, Freakin' It
Warren G, Game Don't Wait
Kelly Price & Friends, Love Sets You Free
Mos Def, Umi Says
Capone-N-Norega, Blood Money Part 3
F.O.D., Frontline
Ice Cube F/Krayz Bone, Until We Rich

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 Faith Hill, Breathe
2 Tracy Lawrence, Lessons Learned
3 Toby Keith, How Do You Like Me Now?!
4 Trace Adkins, More
5 Gary Allan, Smoke Rings In The Dark
6 Raba McEntire, What Do You Say
7 LeAnn Rimes, Big Deal
8 Keith Urban, Your Everything
9 Chely Wright, It Was
10 Dixie Chicks, Cowboy Take Me Away
11 Lonestar, Smile
12 Ty Herndon, Steam
13 Mark Wills, Back At One
14 Jo Dee Messina, Because You Love Me
15 Martina McBride, Love's The Only House *
16 Shedaisy, This Woman Needs *
17 Joe Diffie, It's Always Somethin'
18 The Wilkinsons, Jimmy's Got A Girlfriend *
19 Yankee Grey, Another Nine Minutes *
20 Dalke Temnson, Just Because She Lives There *
21 Shania Twain, Rock This Country! *
22 Rebecca Lynn Howard, Out Here In The Water *
23 Colin Raye/Melissa Manchester, A Mother & Father's Prayer
24 Clint Black, When I Said I Do
25 Kenny Rogers, Buy Me A Rose *
26 Asleep At The Wheel, Cherokee Maiden *
27 Julie Reeves, What I Need *
28 Jessica Andrews, Unbreakable Heart *
29 Alan Jackson, Pop A Top
30 Kenny Chesney, She Thinks My Tractor's Sexy
31 Brooks & Dunn, Beer Thirty *
32 Barbra Streisand/Vince Gill, If You Ever Leave Me
33 Jennifer Day, The Fun Of Your Love
34 Jerry Kilgore, The Look
35 Andy Griggs, She's More
36 Clay Davidson, Unconditional
37 George Jones, The Cold Hard Truth
38 Phil Vassar, Carlene
39 Steve Wariner, I'm Already Taken
40 Steve Holy, Don't Make Me Beg
41 Sherrie Austin, Little Bird
42 Alecia Elliott, I'm Diggin' It
43 Trini Triggs, The Wrecking Crew
44 Ty Herndon, No Mercy
45 Marty Raybon, Cracker Jack Diamond
46 Brad Paisley, He Didn't Have To Be
47 Montgomery Gentry, Daddy Won't Sell The Farm
48 Martina McBride, Valentine
49 Wade Hayes, Up North
50 Tim McGraw, Something Like That

* Indicates Hot Shots

NEW ONS

Collin Raye, Couldn't Last A Moment
Trisha Yearwood, Real Live Woman

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 'N Sync, Bye Bye Bye
2 Christina Aguilera, What A Girl Wants
3 Backstreet Boys, Show Me The Meaning...
4 Dr. Dre, Forgot About Dre
5 Britney Spears, From The Bottom Of...
6 Korn, Falling Away From Me
7 Red Hot Chili Peppers, Otharsida
8 Mariah Carey, Thank God I Found You
9 DMX, What's My Name
10 Eva, Love Is Blind
11 Santana F/The Product G&B, Mana Mana
12 Savage Garden, I Knew I Loved You
13 Blaque, Bring It All To Me
14 Missy "Misdemeanor" Elliott, Hot Boyz
15 Kid Rock, Only God Knows Why
16 Jay-Z, Do It Again (Put Ya Hands Up)
17 Jennifer Lopez, Feelin' So Good
18 2Gether, U + Me = Us (Calculus)
19 Fitter, Take A Picture
20 2Pac + Outlawz, Baby Don't Cry
21 Third Eye Blind, Never Let You Go
22 Nine Inch Nails, Into The Void
23 Moby, Natural Blues
24 Q-Tip, Breathe & Stop
25 Bush, Letting The Cables Sleep
26 Fiona Apple, Limp
27 Notorious B.I.G., Notorious B.I.G
28 Powerman 5000, Nobody's Real
29 Smash Mouth, Then The Morning Comes
30 Oasis, Go Let It Out
31 Montell Jordan, Get It On Tonite
32 Mandy Moore, Candy
33 Creed, What If
34 Ol' Dirty Bastard, Got Your Money
35 Mandy Moore, Walk Me Home
36 System Of A Down, Sugar
37 Ice Cube, You Can Do It
38 Powerman 5000, Nobody's Real
39 Smash Mouth, Then The Morning Comes
40 R.E.M., The Great Beyond
41 Da Brat, That's What I'm Looking For
42 Punk, There You Go
43 Blink-182, All The Small Things
44 Foo Fighters, Learn To Fly
45 The Smashing Pumpkins, The Everlasting Gaze
46 Macy Gray, I Try
47 The Lox, Wild Out
48 Lou Bega, Tricky, Tricky
49 Juvenile, U Understand
50 Eastsidaz, G'd Up

** Indicates MTV Exclusive

NEW ONS

Madonna, American Pie
Buckcherry, Check Your Head
Bloodhound Gang, The Bad Touch
No Doubt, Ex-Girlfriend
Vertical Horizon, Everything You Want

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 Santana Feat. Rob Thomas, Smooth
2 Savage Garden, I Knew I Loved You
3 Smash Mouth, Then The Morning Comes
4 Christina Aguilera, What A Girl Wants
5 Celine Dion, That's The Way It Is
6 Third Eye Blind, Never Let You Go
7 Vertical Horizon, Everything You Want
8 Backstreet Boys, Show Me The Meaning...
9 Bran McKnight, Back At One
10 Santana F/The Product G&B, Mana Mana
11 Sting, Brand New Day
12 Foo Fighters, Learn To Fly
13 Red Hot Chili Peppers, Otherside
14 Macy Gray, I Try
15 Train, Meet Virginia
16 Sugar Ray, Falls Apart
17 Mariah Carey, Thank God I Found You
18 R.E.M., The Great Beyond
19 Counting Crows, Hangingaround
20 Fitter, Take A Picture
21 Lenny Kravitz, American Woman
22 Faith Hill, Breathe
23 Goo Goo Dolls, Black Balloon
24 Jennifer Lopez, Feelin' So Good
25 Lenny Kravitz, I Belong To You
26 Tina Turner, When The Heartache Is Over
27 Oasis, Go Let It Out
28 Red Hot Chili Peppers, Scar Tissue
29 Whitney Houston, My Love Is Your Love
30 Lit, My Own Worst Enemy
31 Moby, Natural Blues
32 Bath Hart, L.A. Song
33 ?, The Greatest Romance Ever Sold
34 Backstreet Boys, I Want It That Way
35 Alanis Morissette, That I Would Be Good
36 Sugar Ray, Someday
37 Marc Anthony, I Need To Know
38 Enrique Iglesias, Rhythm Divine
39 Jennifer Lopez, Waiting For Tonight
40 Lou Bega, Tricky, Tricky
41 Christina Aguilera, Genie In A Bottle
42 R.E.M., Losing My Religion
43 Sixpence None The Richer, Kiss Me
44 Celine Dion, My Heart Will Go On
45 Beck, Debra
46 Smash Mouth, All Star
47 Shania Twain, That Don't Impress Me Much
48 Lenny Kravitz, Fly Away
49 Everlast, What It's Like
50 Mariah Carey, Dreamlover

NEW ONS

No Doubt, Ex-Girlfriend
Madonna, American Pie
Sting, Desert Rose
Bob Dylan, Things Have Changed
The Smashing Pumpkins, The Everlasting Gaze
Megadeth, Breadline
Staind, Home

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 19, 2000.

THE BOX

music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

Dr. Dre F/Eminem, Forgot About Dre
Eve Feat. Faith Evans, Love Is Blind
The Notorious B.I.G., Notorious
Pink, There You Go
Santana F/The Product G&B, Mana, Mana
Hot Boys, I Need A Hot Girl
D'Angelo, Untitled (How Does It Feel)
LFO, Girl On TV
Eiffel 65, Blue (Da Ba Dee)
Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be
, The Greatest Romance Ever Sold
Ginuwine, None Of Ur Friends Business
'N Sync, Bye Bye Bye
LL Cool J, Shut 'Em Down
Backstreet Boys, Show Ma The Meaning...
DMX, What's My Name
Lenny Kravitz, I Belong To You
Christina Aguilera, What A Girl Wants
Juvenile, U Understand
Jennifer Lopez, Feelin' So Good
Britney Spears, From The Bottom Of My...
Lil' Wayne, Tha Block Is Hot
P.D.D., Southtown
Methods Of Mayhem, Get Naked
2Pac + Outlawz, Baby Don't Cry
Blaque, Bring It All To Me
Kottonmouth Kings, Bump

NEW

Bloodhound Gang, The Bad Touch
Bone Thugs-N-Harmony, Resurrection (Paper, Paper)
Jay-Z, I'll Do Anything
Itv Gotti, We Don't Give A What
Len, Cryptik Souls Crew
Limp Bizkit, Breathe Still
Lit, Miserable
Master P F/Jermaine Dupri, Da Ballers
Montell Jordan, Once Upon A Time
Tnna, Da Baddest B***h
Will Smith, Freakin' It

MTV2

Continuous programming
1515 Broadway
New York, NY 10036

Gang Starr, Jazz Thing
A Tribe Called Quest, Jazz (We've Got)
Soul II Soul, Jazzie's Groove
OutKast, Jazzy Belle
Bill Wyman, Je Suis Un Rock Star
Gene Loves Jezebel, Jealous
The Black Crowes, Jealous Again
Patty Loveless, Jealous Bone
Another Bad Creation, Jealous Girl
Luna, Jealous Guy
John Lennon & The Plastic Ono Band, Jealous Guy
Liz Phair, Jealousy
Natalie Marchant, Jealousy
David Bowie, The Jean Genie
David Sylvian & Robert Fripp, Jean The Birdman
Falco, Jeanne
Blua Murder, Jelly Roll
Lloyd Cole And The Commotions, Jennifer She Said
Pearl Jam, Jeremy/Yellow Ledbetter
Neurotic Outsiders, Jerk

NUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

The Smashing Pumpkins, The Everlasting Gaze (NEW)
No Doubt, Ex-Girlfriend (NEW)
Lit, Miserable (NEW)
D-Cru, I Will Be Waiting (NEW)
Enrique Iglesias, Be With You (NEW)
'N Sync, Bye Bye Bye
Christina Aguilera, What A Girl Wants
Backstreet Boys, Show Me The Meaning...
Eiffel 65, Blue (Da Be Dee)
Matthew Good Band, Load Ma Up
Britney Spears, From The Bottom Of...
Foo Fighters, Learn To Fly
The Tea Party, The Messenger
Our Lady Peace, Is Anybody Home?
S Club 7, S Club Party
Choclair, Let's Ride
Korn, Falling Away From Me
Jennifer Lopez, Feelin' So Good
Souldecision, Faded
McMasters & James, Love Wins Every Time

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Backstreet Boys, Show Me The Meaning...
Britney Spears, Born To Make You Happy
Lauryn Hill & Bob Marley, Turn Your Lights Down Low
Christina Aguilera, What A Girl Wants
Alice Deejay, Back In My Life
Enrique Iglesias, Rhythm Divine
Whitney Houston, I Learned From The Best
Oasis, Go Let It Out
Blink-182, All The Small Things
Tom Jones, Sex Bomb
Red Hot Chili Peppers, Otherside
TLC, Dear Lie
Macy Gray, I Try
Puff Daddy Featuring R. Kelly, Satisfy You
Kim Lucas, All I Really Want
Jennifer Lopez, Feelin' So Good
Nim, Join Ma
Thomas D, Liebesbrief
Herbert Gronemeyer, Da Da Da
Bloodkound Gang, The Ballad Of Chasey Lain

COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10D22

NEW

Lauryn Hill & Bob Marley, Turn Your Lights Down Low
Our Lady Peace, Is Anybody Home?
Santana F/The Product G&B, Mana, Mana
Stroke 9, Little Black Backpack
Vertical Horizon, Everything You Want
311, Flowing
Aimee Mann, Save Me
Ben Harper And The Innocent Criminals, Burn To Shine
Big Kenny, Under The Sun
Collective Soul, Needs
Creed, What If
Destiny's Child, Bug A Boo
Dixie Chicks, Cowboy Take Me Away
Eiffel 65, Blue (Da Ba Dee)
Folk Implosion, Free To Go

JBTV

Three hours weekly
216 W Dhw
Chicago, IL 6061D

Folk Implosion, Free To Go
Joe Strummer, Tony Adams
311, Flowing
Lan, Cryptik Souls Crew
Nina Inch Nails, Into Tha Void
Crazy Town, Toxic
Buckcherry, Check Your Head
Clorine, Way Out
The Chemical Brothers, Hey Boy Hey Girl
Creed, What If
Gay Dad, Joy
Powerman 5D00, Nobody's Real

RAGE

TV FOR U-NOT THEM -38

1/2-hour weekly
46 Gifford St
Brockton, MA D2401

Reveille, Permanent
P.O.D., Southtown
Static X, Push If
Korn, Falling Away From Me
Methods Of Mayhem, Get Naked
Crazytown, Toxic
Gay Dad, Joy
The Suicide Machines, Sometimes I Don't Mind
Clorine, Way Out
Oasis, Go Let It Out
Gomez, We Haven't Turned Around
Handsome Boy Modeling School, Rock N Roll

MTV2 Marathon Isn't Using Full Library; Stevenson Joins Qwest

MTV2'S MARATHON COUNTDOWN: Late last year, MTV2—MTV's free-form sister channel available mainly on satellite TV—announced that it would be having a marathon "Videos A-Z" countdown showing all the music videos in the MTV/MTV2 libraries (almost 19,000 videos) in alphabetical order by song title.

Well, it hasn't quite turned out that way.

Since MTV2's countdown began on Jan. 1, dozens of videos have been skipped with no on-air explanation.

Among the better-known videos skipped in the countdown: **Don Henley's** "All She Wants To Do Is Dance," **Tiffany's** "All This Time," **George Harrison's** "All Those Years Ago," **Heart's** "All I Wanna Do Is Make Love To You," **Def Leppard's** "Animal," **Queen's** "Body Language," **Joan Jett's** "Crimson And Clover," and **the Jacksons'** "Can You Feel It."

MTV2 GM **David Cohn** says of the omissions, "In any given hour, we have to time our programming to the second, and there has to be a number of droppable videos if a VJ or promo segment runs overtime. Pushing the dropped videos to a later time would compound the problem.

"We apologize to viewers who may have missed the videos they were looking for, but it just isn't within our resources to make room for the videos that had to be dropped," he says. "Videos aren't always being dropped every hour, and we've done a great job of following our original intention, which is to show our vast catalog of videos."

Those who want to see the complete list of videos from the MTV/MTV2 library can go to MTV's Web site (www.mtv.com).

In its on-air promos, MTV2 has backed off from its original claim to show "all" the videos from the MTV/MTV2 library, but because videos are still being shown in alphabetical order, it's still technically an "A-Z" countdown.

The countdown shows a block of videos from 6 a.m.-6 p.m. every day, with the same block repeated from 6 p.m.-6 a.m. MTV2's "Videos A-Z" countdown is expected to continue over the next few months.

ON THE MOVE: Qwest Records has named **Steve Stevenson** senior director of visual marketing. Prior to joining Qwest, he was an independent promoter and Warner Bros. Records VP of video promotion for black music.

April Moser has replaced **Barri Klutznick** as the main music video contact for Tunes.com . . . Priority Records has appointed **Kris Toledo-Foster** to the post of video commissioner. She was previously a rep at production company Villains . . . **Tim Smith** has replaced **Montez Miller** as music director for Detroit-based R&B/hip-hop show "Video Request."

Production company Little Minx has added director **Andrew Dosumnu** to its roster. He was previously with Propaganda Films . . . Director **Marlene Rhein** has joined the roster at Notorious Pictures . . . Production company U Ground has signed director **Mike Olszewski**.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based R&B/hip-hop program "Rhythm & Power."

TV affiliate: Time Warner Cable in New York.

Time slot: 8:30-9 p.m. Saturdays.

Key staffer: **Eddie Muentes**, executive producer.

E-mail address: rhythmnpower@hotmail.com.

Following are the show's top five videos for the episode that aired Jan. 22:

1. **Will Smith Featuring Biz Markie & Slick Rick,** "So Fresh" (Columbia).
2. **Capone-N-Noreaga,** "Bloody Money (Part 3)" (Tommy Boy).
3. **Rah Digga Featuring Busta Rhymes,** "Imperial" (FlipMode/Elektra).
4. **Chico DeBarge,** "Give You What You Want (Fa Sure)" (Motown).
5. **Santana Featuring The Product G&B,** "Maria Maria" (Arista).

PRODUCTION NOTES

LOS ANGELES

Korn's "Make Me Bad" video was directed by **Martin Weisz.**

Cameron Casey directed **Ice Cube Featuring Krayzie Bone's** "Until We Rich."

Lit teamed up with director **Evan Bernard** for the "Miserable" video featuring **Pamela Anderson Lee.**

JIVE'S PLAN: 'N SYNC EVERYWHERE

(Continued from page 1)

street Boys, and R. Kelly, among many others, is just amazing."

Originally planned for a pre-Christmas release, "No Strings Attached" was pushed back due to ongoing litigation between the band and BMG Entertainment, among other parties, which ignited when 'N Sync sought to move from BMG-owned RCA (via a production deal with Trans Continental) to Jive. A settlement in the suits was announced Dec. 29, 1999, with one result being the act's move to Jive (Billboard, Jan. 8).



KLEINBAUM

Weiss contends that the delay only helped the label gain momentum.

"The public has been waiting with bated breath for the new album," Weiss says. "The fact that the drama played out in the public forum only heightened awareness of the new album. Fans are crying for it."

"We're all very excited," says band member Joey Fatone. "We've had to wait way too long to release an album of new material. Because of that, we knew we had to move ahead musically."

Offers JC Chasez, "The new album has a slightly different sound, more of an R&B edge, and more uptempo. We're just taking pop music to another level."

Weiss seconds the sentiment. "This new album has lots of new flavors and textures," he says. "It's definitely going to surprise many people, especially the group's core pop audience, who haven't heard an album like this before."

In Japan, "No Strings Attached" will be issued April 5. According to Joann Kaeding, VP of international at Jive, the country is a priority. " 'N Sync's debut album had a low sales base there, compared to everywhere else," she says. "We want to make sure the new album does much better in that market."

In March, the group will travel to Japan for a promotional tour, encompassing radio, TV, and press, says Kaeding. While there, she says, the band will perform at a fan-based showcase/press conference.

"No Strings Attached" finds 'N Sync completely in control of its destiny. "We were given total control in the studio," says Fatone. "We chose the songwriters and producers we wanted to work with. With this album, we are being completely true to ourselves."

"No Strings Attached" includes contributions from Kristian Lundin and Jake Schulze ("Bye, Bye, Bye"); Max Martin, Rami, and Andreas Carlsson ("It's Gonna Be Me"); Richard Marx ("This I Promise You"); Guy Roche and Diane Warren ("That's When I'll Stop Loving You"); Teddy Reilly (a faithful cover of Johnny Kemp's '80s R&B/dance hit "Just Got Paid"); and She'kspere ("Makes Me Ill").

The album also includes two songs co-penned/co-produced by Chasez ("Space Cowboy" and "Digital Get Down") and one co-penned/co-produced by band member Justin Timberlake ("Good For You").

The album's release was preceded by the noncommercial single "Bye, Bye, Bye," which was delivered to radio the week of Jan. 10.

According to Jive, the track broke the record for most adds at mainstream top 40 stations in a one-week period. Notes Janet Kleinbaum, VP of artist marketing at Jive, "We got over 200 adds the week of Jan. 17."

Frankie Blue, PD at WKTU New York, embraced "Bye, Bye, Bye" the moment it arrived in the mail. "There was an immediate impact after just one play," says Blue. "It instantly became the No. 1-requested song at the station. It's several thousand phone calls above our No. 2 song."

Blue says that 'N Sync is a core act for WKTU. "All we have to do is mention the name 'N Sync and the phones blow up. For us, and without question, 'N Sync equals ratings."

On March 20, 'N Sync is scheduled to do a live radio interview on the syndicated AMFM, as well as play tracks from "No Strings Attached."

Helping in fueling the fire at radio was 'N Sync's performance of "Bye, Bye, Bye" on the American Music Awards Jan. 17.

This was followed, three days later, by a worldwide chat on America Online (AOL), which provided fans the first opportunity to discuss the new single and album with the five members of the group.

Evan Hosie, program director of music at AOL, confirms that 'N Sync's worldwide chat set "an AOL record for simultaneous chatters, with 38,000 fans jamming the lines at one point. This beats the previous record, which was set by Britney Spears."

Hosie says a total of 95,000 fans participated in the 30-minute chat. "Fans in Germany, Japan, Brazil, Canada, Australia, the U.K., and the U.S. were all there," she notes.

In addition to the chat, Hosie says that AOL, as part of an agreement with Jive, was "the first place on the Internet to hear [a 30-second wav file of] 'Bye, Bye, Bye.' "

BIG VIDEO PUSH

On Jan. 24, the Wayne Isham-directed video for the single debuted on MTV's "Making The Video." Two days later, the group—Chris Kirkpatrick, Lance Bass, Timberlake, Chasez, and Fatone—appeared on MTV's "Total Request Live."

> *'Everyone in the world knows about this record'*
>
> **– JONN GRANDONI –**

And then on Jan. 29, the group appeared on a special Super Bowl-themed "Total Request Live" from Atlanta. On Feb. 5 and 6, the act co-hosted and performed on MTV's "Snowed In."

"Yes, you could say that we've been hitting MTV pretty hard with 'N Sync," says Jive's Kleinbaum, who adds that MTV is a key partner in the label's marketing of 'N Sync.

"We took a meeting with MTV last December, wherein we said how important it was for us to have them as a media partner," Kleinbaum recalls. "Like us, MTV sees the importance of working together and having 'N Sync on the network. It's a win-win situation for both of us."

Half joking, she adds, "Right now, the band is traveling throughout Europe on a promotional tour, so don't expect to see them again on MTV until next month."

Of course, once March rolls around, expect ample 'N Sync coverage on the music network. Kleinbaum confirms forthcoming appearances on "Total Request Live" (March 7) and "Ultra Sound" (March 18).

On March 21, the day of the album's release, Kleinbaum says to "expect to see the boys on 'Total Request Live.' "

"They're definitely a big part of the channel," says Michele Dix, VP of music and talent programming at MTV. "We like to work hand in hand with all big releases—and we like to have a marketing plan for each one. It's important for us to have big events for acts our audience loves."

While Jive is still scheduling other TV appearances, Kleinbaum confirms the following: "Saturday Night Live" (March 11), "Good Morning America" (March 13), "The Rosie O'Donnell Show" (March 20), Nickelodeon's "All That" (March 25), "The View" (March 27), and "The Tonight Show with Jay Leno" (April 4).

WAL-MART & MORE

On the retail front, Jive says to expect a major promotional blitz that will encompass light boxes, dump bins, point-of-purchase displays, and advertising.

Wal-Mart will air a special broadcast in all stores on March 21, says Kleinbaum. "It will be like a release party at each location, with exclusive video footage being shown through video and radio networks," she says.

Adds Kleinbaum, "You won't be able to turn around in any music store without knowing about this album."

"The setup for this album has been fabulous," says John Grandoni, VP of purchasing for the 18486-store Pittsburgh-based National Record Mart. "Everyone in the world knows about this record."

Grandoni expects "No Strings Attached" to be one of the biggest sellers of 2000. Additionally, says Grandoni, "I expect the album to debut at No. 1 and challenge the Backstreet Boys' 'Millennium' for most units sold in its first week of release."

'N Sync's eponymous 1998 RCA debut has sold 7.8 million units in the U.S., according to SoundScan.

On the Internet, Kleinbaum says the label is targeting lifestyle Web sites and chat rooms, as well as doing "a lot of bannering, E-postcards, and E-mail."



WEISS

She also says to expect much audio streaming on a variety of sites, including www.jiverecords.com and www.nsync.com. "There will be absolutely no music downloads anywhere," she says.

Managed by Johnny Wright of Orlando, Fla.-based Wright Entertainment Group and booked by David Zedeck of New York-based Evolution Talent Agency, 'N Sync is scheduled to begin rehearsing in April for its comprehensive North American summer tour, commencing in May.

Looking back, Kleinbaum says Jive has been doing everything in its power to spread the word about 'N Sync. "The minute we received word that 'N Sync was on the label, it was 'Go,' " she remembers. "We knew what we had to achieve. We had to make sure people knew of the new album, its release date, and the group's new affiliation with Jive.

"Additionally," continues Kleinbaum, "we wanted to make sure that people realized the growth between the group's first album and this one—both artistically and from a marketing standpoint."

COLUMBIA HOUSE READIES FOR THE FUTURE

(Continued from page 1)

years with the company, although executives say he will stay on full time supervising finance, legal affairs, and fulfillment during a transition period and work as a consultant to the company after the merger (**Billboard*Bulletin*, Feb. 8**).

Appointed to head two of the three divisions are Bill Ostrow, who will be president of columbiahouse.com, and Brian Wood, who will be president of Columbia House. Ostrow has been VP of Columbia House Interactive, and Wood has been executive VP of the company's video club. Jason Olim will remain president of CDnow. All report to Scott Flanders, who was named chairman/CEO of the combined company last year.

It is clear that a major reason for the reorganization is to reduce the soaring costs of direct marketing. Profit margins for record clubs have been squeezed in recent years.

"Mailings each month are very expensive," says Flanders. "Our research shows that 50% of our packages are never opened. Postage costs continue to escalate. That would force us to deliver lower value to our members unless we do it more efficiently."

Although the company will continue to mail materials to its members, Flanders says that "the most efficient way to interact with Columbia House will be online." For instance, he notes that Columbia House has 16,000 music titles and 7,000 video titles in its catalog, all of which can be listed online but not in a monthly mailing.

"Our near-term goal is 8 million members interacting online," he adds. That could mean customers receiving E-mail messages from the company about product offerings as well as actually buying music and video online. He says that about half of Columbia House's 16 million members have online access.

The company will be making a "significant" investment in its online operations, but Flanders adds that the amount has not been determined yet. "We're going from 3 million to 8 million members [online], and we have to invest aggressively to achieve that target."

He believes that the music and video club is "significantly underpenetrated" and that it "should" have 40 million members.

Also named to a new post is Tom Beauchamp, who will be senior VP and chief information officer of Columbia House. He will be in charge of building the Web infrastructure. He had been senior VP/chief information officer at Oxford Health Plans.

Columbia House is a 50-50 joint venture between Sony Music Entertainment and Warner Music Group. Last year it acquired CDnow. The Federal Trade Commission is now reviewing the deal, which executives say should be completed by early in the second quarter.

Some observers believe that the Columbia House reorganization is related to the lawsuit the National Assn. of Recording Merchandisers (NARM) filed against Sony Music, charging the record company with unfair competition in placing links on packaged CDs sold in stores to label-operated Web sites (Billboard, Feb. 12). These observers say that the post-merger strategy will be to direct visitors from label Web sites to CDnow to buy music, bypassing traditional retailers.

Flanders says, "There is no linkage whatsoever between the Columbia House restructuring and the NARM suit. There have been no discussions with Sony executives about that suit. The [merged] company will be a stand-alone company with a board of directors that will answer to shareholders. Their principal duty is to the public shareholders."

After the merger, the company will be owned 37% by Sony, 37% by Warner, and 26% by public stockholders.

In a response to NARM's lawsuit, Sony has withdrawn all of its companies, people, and recording acts from participation in the trade association's annual convention Feb. 27-March 1 in San Antonio (**Billboard*Bulletin*, Feb. 7**). Sony declines to comment on the pullout.

Pamela Horovitz, NARM president, says, "We are disappointed by Sony's decision and hoped that they would have chosen to see the litigation as simply a strategy for resolving a business issue over which we had come to an impasse."

To fill the void left by the departure of the Sony artists, she adds, "we are working aggressively to ensure that we have good music for the NARM Scholarship Foundation dinner. The evening is supposed to be a night that celebrates the music and the kids, and our goal is to ensure that happens."

Sony recording artist Gloria Estefan had been scheduled to perform that night.

Assistance in preparing this story was provided by Ed Christman in New York.

PROPOSAL MAKES CDS TAX-EXEMPT

(Continued from page 1)

selling entertainment products available in digitized and non-digitized form (**Billboard*Bulletin*, Feb. 10).

Not surprisingly, the "parity" plan for making all CDs tax-exempt is resonating well with brick-and-mortar merchants, many of whom have been vocal opponents of any online taxation scheme that would give special exemption to pure-play E-tailers (Billboard, Oct. 9, 1999).

"It would be fabulous," says John Sullivan, aenior VP/CFO at Trans World Entertainment. "It would be terrific for business."

In Europe, meanwhile, the latest proposal on the online taxation issue seems headed in the opposite direction.

Officials at the International Federation of the Phonographic Industry (IFPI) in Brussels are taking a low-key stance on the European Commission's (EC) alert on Feb. 7 that it is considering the introduction of a salea tax on music, video, and other downloadable commodities bought over the Internet. If enacted, the proposal would introduce the first harmonized sales tax in Europe (**Billboard*Bulletin*, Feb. 9).

Hanne Thorboll, IFPI'a Brussels-based senior European affairs executive, tells Billboard that the organization expects the distribution of a European Union consultation document on the issue within 60 days.

"We're keeping a close eye on it. It's an ongoing issue for the record industry, and we must try to find a solution which is fair and which can be enforced," she says.

Stephen Bill, head of the EC's taxation and customs unit, could not be reached. In a report earlier in the week, he was quoted as saying it is unclear "whether downloads could be classed as taxable services falling under world trade rules."

EFFORT TO BREAK STALEMATE

The ACEC's buainesa caucua, which represents telecommunicationa and E-commerce companies, has also proposed extending the current aalea tax moratorium to five years and giving telecommunications companies access to tax breaks.

In another concession to Internet superstores, such as Amazon.com, and catalog merchants, the proposal calls for the aimplification of rulea that allow a state to impose taxes on companies that have operations in that state.

In exchange for the exemptiona, the proposal says, state governments should be given authority to collect sales taxes from other E-commerce companies that sell non-digitized products as well as mail-order companies that sell across state lines.

With the proposal, the caucus hopes to forge a swing-vote block between warring state government pro-tax forces on the ACEC and no-tax advocates on it. The ACEC is charged by Congress to develop recommendations for an Internet tax plan, thereby helping to chart new tax models for this country in the new century.

Such a proposal must first be approved by the commission, which is composed of a wide variety of parties, from pro-tax state and local government officials to pro-business no-tax advocates.

The caucus includes America Online, Charles Schwab Corp., AT&T, MCI WorldCom, Gateway, and Time Warner.

The 19-member ACEC must now vote on the proposal at its final meeting March 20-21 in Dallas. Says one member of the caucus, "This is just a basis for trying to form a consensus—it will receive a lot of attention and will probably be modified. They [the ACEC] could take some of, or most of, the proposal."

Also proposed: Extending the current tax moratorium to five years

Before any recommendations become law, they must first be approved by Congress and the White House.

The ACEC was created by Congress to study federal, state, local, and international taxation and tariffs on transactions using the Internet and Internet access. The commission's 19 members include three governors, heads of several major information technology corporations, and other government and business leaders from across the nation. Virginia Gov. James Gilmore chairs the commission.

GLOBAL IMPLICATIONS

The ACEC is charged with producing what is arguably the most important policy initiative of the information age. Its recommendations on the critical issues of E-commerce and tax policy will have global implications as the U.S. seeks to balance E-commerce tax and tariff policies with those of other trading nations.

Lawmakers also directed the American delegation at the World Trade Organization meeting last November in Seattle to give priority to a permanent ban on global Internet tariffs and discriminatory taxes.

In addition to the upcoming Dallas meeting, the ACEC last year met June 20-21 in Williamsburg, Va.; Sept. 14-15 in New York; and Dec. 14-15 in San Francisco. The commission must report its recommendations to Congress by April and will then be disbanded.

In recent developments, federal lawmakers who enacted the 1998 temporary moratorium on new Internet taxes have introduced a bill to ban any new or discriminatory Internet taxes and make permanent the temporary moratorium. The Senate version of the new bill, S. 2028, targets only taxes that might be applied to E-commerce. It was introduced Feb. 3 by Sen. Ron Wyden, D-Ore., along with co-aponsora Patrick Leahy, D-Vt., and Spenser Abraham, R-Mich. It has not yet been referred to committee. On the House side, Rep. Chris Cox, R-Calif., is introducing companion legislation.

In a joint statement, Wyden and Cox say online consumers "have been threatened by a growing number of tax schemes" that are "potentially unconatitutional" and would be "a bureaucratic nightmare for millions of Americans."

The new legialation joins aeveral other E-commerce tax bills from last session, including one by Republican presidential hopeful Sen. John McCain, R-Ariz., that seek to make the temporary moratorium on Internet taxes permanent. Another bill, sponsored by Sen. Ernest Hollings, R-N.C., called for Internet taxes to help budget-strapped states fund education programs. There have been no hearings on those bills.

Also, the Senate Budget Committee held a hearing on the E-commerce tax issue Feb. 8, with testimony from academics and the governors of Michigan and Massachusetts. The recommendations from the witnesses ranged from anti-tax to pro-tax.

Assistance in preparing this story was provided by Ed Christman in New York and Kai Lofthus in Oslo.

AEC RESTRUCTURES WITH EYE ON DIGITAL BUSINESS

(Continued from page 1)

pany into two groups.

The Media and Internet Services Group will conaiat of Digital On-Demand (DOD), the All Media Guide (AMG), and Medaliat, a new special-markets label created as a joint venture with CAK Enterprises, one of the principals of which is music mogul Charles Koppelman. Tom Szabo, formerly CEO of DOD, has been named president of the group.

The Distribution and Fulfillment Services Group will consist of the Alliance One Stop Group, One Way Records, and Innovative Distribution Network. Alan Tuchman, formerly president of the One Stop Group, has been named president of the group.

Juat aa it provides complete fulfillment and distribution services to labels and retailera selling hard gooda, Alliance is moving to provide the equivalent services for digital distribution, says Eric Weisman, president/CEO of Coral Springs, Fla.-based AEC.

On the digital distribution side, Weisman says AEC is in the process of trying to find a digital-rights-management solution so that it can offer labels and retailers a full set of services for that side of the business. He declines to say if this means an acquisition is in the works.

But he says that, thanks to DOD, which the company acquired in November, a whole new area of opportunities has opened up for Alliance.

"We have to digitize product so it is coded and ready for transmission to our kiosks," Weisman explains. "What we are experiencing, since we are early in the curve, is that as the labels make the content available to us, they want us to do the digitalization for them as well. It is giving us a platform to do an encoding business in general."

Also, some labels are looking to Alliance to help them with digital rights management.



WEISMAN

When Alliance is done building its digital media services infrastructure, it will have the capability of doing encoding, digital rights management, and digital distribution, whether through a Web-based platform to the consumer, to a kiosk in a store, or as a plug-in package for a third-party online store. "All of these are technological aervices that we can market to retailers and labels," Weisman says.

On the kiosk side, Weisman says that the industry already knows about its efforts through DOD to place kiosks at retail for the in-store manufacturing. But he adds that the Media and Internet Services Group will be able to provide other services through that vehicle as well.

For instance, the company plans to place the AMG, covering music, books, video, and video games, on the kiosk, as well as the ability to preview the various media through streaming. Also, the kiosks will have real-time information about upcoming product releases or relevant entertainment news.

Also a part of the Media and Internet Services Group is AEC's joint venture with Koppelman partners in the Medalist label, a newly created imprint focusing on special markets, whether it be creating private-label compilations or those that can be sold on television. "The only label product that I want to be involved in is low risk" in nature, says Weisman.

But even as AEC prepares for the digital age, Weisman says that strategy will complement nicely the company's core business of distribution and fulfillment of packaged goods. He says there are plenty of examples of synergy between the two business groups.

For instance, the DOD kiosk will allow shoppers to special-order product in real time, with the order transmitted back to AEC's distribution center, where it can be picked and packed for shipping back to the store or to the home. Also, he points out that AMG's data is regularly used by E-commerce merchants who get fulfillment services from the one-stop group.

In addition to reorganizing the company into separate operating groups, Weisman points out, AEC has been beefing up its senior management team to help it meet the challenges of the new economy.

As part of this strategy, two senior executives from parent the Yucaipa Companies have joined the company. Darren Karst has been named executive VP/CFO of AEC, in charge of finance and administration, legal, and human resources, and Larry Kalantari has been named executive VP of corporate development for AEC, in charge of mergers and acquisitions, strategic planning, marketing, and public relationa.

'As the labels make the content available to us, they want us to do the digitalization for them as well'

– ERIC WEISMAN –

Kalantari says his mandate is to make sure that AEC has the capabilities to be a total solution provider to companiea competing in the home entertainment marketplace. "My mandate is increasing ahareholder value, and sometimes that means building from scratch instead of buying, and other times it could mean an acquisition, or partnerships, or joint ventures, or a combination of these approaches."

Whatever option AEC pursues, he says, the company will use "equity financing, not debt." For example, he notes that when AEC was merged with DOD in a deal that was mainly a stock swap, Yucaipa injected another $70 million in equity into the company.

"A lot of people are looking for dance partners now because of the transforming landscape," observes Kalantari. This could potentially apply to strategic investors looking to invest, acquire, or merge with AEC, as well as companies looking for Alliance to play the same role, he says. Also, he doesn't rule out AEC returning to the public markets, whether through an initial public offering or by merging into a public company.

In addition to the two former Yucaipa executives, other key executives at AEC are, in the Media and Internet Services Group, Tim Sexton, formerly founder of Magstripe, consulting firm for peermusic, who serves as COO of the group and president of DOD; John Mazzacco, formerly president of Ignition Records, who serves as senior VP of the group; and Vladimir Bogdanov, who is president of AMG.

In the Distribution and Fulfillment Services Group, other key executives are Jerry Bassin, who is vice chairman of the group; David Schlang, vice chairman of the group and president of One Way; Peter Blei, COO of the group; and Todd Van Gorp, president of Innovative Distribution Network.

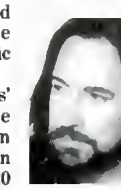
"The idea of being a simple wholesaler doesn't exist any longer," says Weisman. "It is critical for Alliance to be successful in implementing its strategies, so it must have the best qualities of management available."

BILLBOARD NAMES LATIN AWARD FINALISTS

(Continued from page 1)

ing *en fuego* actors/singers Marc Anthony and Jennifer Lopez, merengue titan Elvis Crespo, and merengue diva Olga Tañón, who has earned nods in both pop and tropical/salsa categories.

Apart from his half-dozen citations, Solís will be inducted into Billboard's Latin Music Hall of Fame. Inductees are selected based on their commercial impact and artistic influence on the Latin music industry.



SOLÍS

Certainly, Solís' presence in the stateside Latin market has been prominent for 20 years. He has topped Billboard's Hot Latin Tracks 10 times, five times as a solo artist and five times with his famed former group Los Bukis.

The Mexico native also has scaled The Billboard Latin 50 once as a solo artist. Solís not only has written nearly all of his chart-topping singles, but he has authored and produced hits for an array of Hispanic stars, such as Tañón, Laura Flores, and Rocío Dúrcal.

Solís, perhaps best known for his soaring tenor voice and lyrical, romantic pop ballads, already has won six trophies at previous Billboard Latin Music Awards ceremonies. Three awards were in the songwriter of the year category, and two were in the producer of the year category.

Also due to receive a special award during the awards program is Jorge Pinos, VP of the international department of the William Morris Agency, who will be given El Premio Billboard for his contributions to broadening the exposure of Latin music to non-Latino markets.

Pinos was one of the first U.S. agents to book Hispanic acts in the U.S. and international markets. Among his current clients are Enrique Iglesias, Shakira, and Thalía.

Finalists for the awards ceremony were chosen based on their performances on Hot Latin Tracks and The Billboard Latin 50. The measuring period for the selection ran from Jan. 30, 1999, to Jan. 29, 2000.

Billboard's awards show, which will be taped for a subsequent broadcast by Spanish television network Telemundo, is the only awards ceremony whose winners are based on radio and retail chart performances.

The show caps Billboard's International Latin Music Conference & Awards, which is being held April 25-27 at Miami's Sheraton Biscayne Bay and is sponsored by Heineken USA as part of its En Vivo initiative to celebrate the music of the Latino community.

Following are the finalists for the Latin Music Awards.

POP

Album of the year, male: "Amarte Es Un Placer," Luis Miguel (WEA Latina); "Trozos De Mi Alma," Marco Antonio Solís (Fonovisa); "Mi Vida Sin Tu Amor," Christian Castro (Ariola/BMG Latin); "Todo Lo Que Soy," Carlos Ponce (EMI Latin).

Album of the year, female: "Noelia," Noelia (Fonovisa); "Llegar A Tú," Jaci Velásquez (Sony Discos); "Corazón," Ednita Nazario (EMI Latin); "Te Acordarás De Mí," Olga Tañón (WEA Latina).

Album of the year, group: "MTV Unplugged," Maná (WEA Latina); "Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latin); "Mi Gloria, Eres Tú," Los Tri-O (Ariola/BMG Latin); "Un Poco Más," MDO (Sony Discos).

Album of the year, new artist: "Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latin); "Llegar A Tí," Jaci Velásquez (Sony Discos); "Luis Fonsi," Luis Fonsi (Universal Latino); "Noelia," Noelia (Fonovisa).

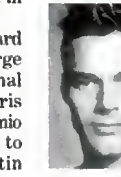
Latin pop track of the year, male: "Livin' La Vida Loca," Ricky Martin (C2/Sony Discos); "Bella," Ricky Martin (C2/Sony Discos); "Bailamos," Enrique Iglesias (Fonovisa/Interscope/Universal Latino); "Loco," Alejandro Fernández (Sony Discos).

TROPICAL/SALSA

Album of the year, male: "Píntame," Elvis Crespo (Sony Discos); "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG); "Inconfundible," Victor Manuelle (Sony Discos); "El Amor De Mi Tierra," Carlos Vives (EMI Latin).

Album of the year, female: "Sola," India (RMM); "Olga Viva . . . Viva Olga," Olga Tañón (WEA Latina); "Atada," Gisselle (Ariola/BMG Latin); "Con Los Pies Sobre La Tierra," Melina León (Sony Discos).

Album of the year, group: "Gotcha!," DLG (Sony Discos); "Masters Of The Stage: 2000 Veces Manía," Grupomanía (Sony Discos); "Para El Bailador," La Makina (J&N/Sony Discos); "Séptima Harmonía," Límite 21 (EMI Latin).



MARTIN

Album of the year, new artist: "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG); "Caminando," Tonny Tun Tun (Caïmán); "Sublime Illusion," Eliades Ochoa (Higher Octave); "Entrega," George Lamond (Prestigio/Sony Discos).

Tropical/salsa track of the year: "El Niagara En Bicicleta," Juan Luis Guerra 440 (Karen/Universal Latin); "No Me Ames," Jennifer Lopez With Marc Anthony (Sony Discos); "Píntame," Elvis Crespo (Sony Discos); "Pero Dile," Víctor Manuelle (Sony Discos).

REGIONAL MEXICAN

Album of the year, male: "Mi Verdad," Alejandro Fernández (Sony Discos); "Por Una Mujer Bonita," Pepe Aguilar (Musart/Balboa); "Por El Amor De Siempre," Pepe Aguilar (Musart/Balboa); "Los Más Grandes Exitos De Los Dandy's," Vicente Fernández (Sony Discos).

Album of the year, male group: "Nuestro Amor," Los Tri-O (Ariola/BMG Latin); "Alma," Conjunto Alma Norteña (CDM); "Contigo," Intocable (EMI Latin); "Herencia De Familia," Los Tigres Del Norte (Fonovisa).

Album of the year, female group or solo artist: "Corazón Al Cristal," Priscila Y Sus Balas De Plata (Fonovisa); "En Vivo—En Concierto," Límite (Universal Latino); "Arráncame A Puños," Yesencia Flores (Fonovisa); "Todo Por Tí," Priscila Y Sus Balas De Plata (Fonovisa).

Album of the year, new artist: "Nuestro Amor," Los Tri-O (Ariola/BMG Latin); "Alma," Conjunto Alma Norteña (CDM); "La Magia Del Amor," Los Angeles De Charly (Fonovisa); "Dónde Estás Corazón," Pablo Montero (Ariola/BMG Latin).

Regional Mexican track of the year: "Lágrimas," Los Tigres Del Norte (Fonovisa); "El Peor De Mis Fracasos," Marco Antonio Solís (Fonovisa); "Si Te Pudiera Mentir," Marco Antonio Solís (Fonovisa); "Te Quiero Mucho," Los Rieleros Del Norte (Fonovisa).

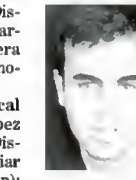
Hot Latin track of the year: "Loco," Alejandro Fernández (Sony Discos); "No Me Ames," Jennifer Lopez With Marc Anthony (Work/Sony Discos); "Livin' La Vida Loca," Ricky Martin (C2/Sony Discos); "Si Te Pudiera Mentir," Marco Antonio Solís (Fonovisa).

Hot Latin track of the year, vocal duo: "No Me Ames," Jennifer Lopez With Marc Anthony (Work/Sony Discos); "Santo, Santo," Só Pra Contrariar & Gloria Estefan (RCA/BMG Latin); "Escondidos," Olga Tañón With Christian Castro (WEA Latina); "La Persona Equivocada," Melina León With Victor Manuelle (Sony Discos).

Hot Latin Traeks artist of the year: Enrique Iglesias (Interscope/Universal Latino); Ricky Martin (Sony Discos); Marco Antonio Solís (Fonovisa); Christian Castro (Ariola/BMG Latin).

Rock/fusion album of the year: "Fundamental," Puya (Sureo/Universal Latino); "Bajo El Misterio De Tu Misterio," Jaguares (Ariola/BMG Latin); "Resurrection," Chris Perez Band (Hollywood/Universal Latino); "Tres," Fiel A La Vega (EMI Latin).

Rap album of the year: "Los Grandes Exitos En Español," Cypress Hill (Ruffhouse/Columbia/Sony Discos); "Apocalypshit," Molotov (Universal Latino); "El Padrino," Fulanito (Cutting).



IGLESIAS

Latin dance maxi-single of the year: "Santo Santo," Só Pra Contrariar & Gloria Estefan (Ariola/BMG Latin); "Ritmo Total," Enrique Iglesias (Interscope/Universal Latino); "Bailando," Angelina (Upstairs); "Que Te Vas," George Lamond (Prestigio/Sony Discos).

Contemporary Latin jazz album of the year: "Los Hombres Calientes," Los Hombres Calientes (Basin Street); "Inner Voyage," Gonzalo Rubalcaba (Blue Note/Capitol); "Latin Soul," Poncho Sánchez (Concord Jazz/Concord); "Briyumba Palo Congo," Chucho Valdés (Blue Note/Capitol).

The Billboard Latin 50 artist of the year: Elvis Crespo (Sony Discos); Enrique Iglesias (Interscope/Universal Latino); Ricky Martin (Sony Discos); Selena (EMI Latin).

Songwriter of the year: Marco Antonio Solís; Kike Santander; Juan Gabriel; Rudy Pérez.

Producer of the year: Pedro Ramírez; Rudy Pérez; Bebu Silvetti; Kike Santander.

Publisher of the year: Warner-Tamerlane, BMI; Foreign Imported Productions Publishing, BMI; BMG Songs, ASCAP; Ventura, ASCAP.

Publishing corporation of the year: Warner/Chappell Music; Foreign Imported Productions Publishing, BMI; Universal Music; EMI Music.

MP3.COM SUIT QUESTIONS RIAA'S ACTIONS

(Continued from page 1)

that the trade organization tried to manipulate its stock price and damage its business relationships goes beyond typical industry disputes over broken artist contracts and unpaid royalties.

The lawsuit, filed Feb. 7 in Superior Court in San Diego, where MP3.com is based, alleges that RIAA president/CEO Hilary Rosen and the RIAA have committed "disparaging" acts to undermine MP3.com's business and malign MP3.com's stock on Wall Street (**Billboard*Bulletin*, Feb. 9**).

The public company has a current market capitalization of more than $1.95 billion.

"The RIAA has been engaged in a pattern of actions with agents and have put pressure on advertisers to interfere with our business in any way they can," alleges MP3.com chairman Michael Robertson. "We have a huge mountain of evidence to prove this."

Robertson says that as a result of the RIAA's alleged actions, the company has lost business.

"This is supposed to be a trade organization, and I don't think it has the right to meddle in our business relationships," says MP3.com attorney Michael Rhodes.

"You have to ask Hilary if it's part of her job to call analysts about our stock," adds Robertson. "That's not part of her job description."

In a statement, Rosen calls the claims in the lawsuit "ridiculous."

"This is a transparent attempt on the part of MP3.com to silence criticism of its infringing tactics," Rosen says. "It won't work."

That criticism came in the form of a copyright-infringement lawsuit filed by the RIAA on Jan. 21 against MP3.com, claiming that the company's new My.MP3.com service copied songs from 45,000 CDs onto its server without proper license.

My.MP3.com features the Instant Listening Service, which allow users to purchase CDs from MP3.com E-tailer partners and instantly listen to them from a personal My.MP3.com account as soon as it receives a receipt of purchase from the customer; and Beam It technology, which allows customers to store, customize, and listen to their CDs from any Internet connection (Billboard, Feb. 5).

Rosen's statement says that the RIAA's legal action and comments about the My.MP3.com service are within hers, and the organization's, rights.

"The lawsuit against MP3.com has nothing to do with MP3 technology. It has to do with MP3.com, the company, taking music they don't own and haven't licensed to offer new services to make money for themselves. And there is nothing illegal in my saying so," Rosen's statement said.

The statement does not specifically address whether Rosen called analysts about MP3.com. Rosen could not be reached for further comment.

One attorney familiar with the case says that if MP3.com can prove its allegations, the consequences could be severe.

"If the allegations are true, it's very serious," says the lawyer, who asked not to be identified. "The securities market is completely regulated, and it has incredible power."

The lawyer equated the power of the government agencies that regulate Wall Street securities to that of the Internal Revenue Service over a citizen who doesn't pay taxes.

One analyst—who follows MP3.com but says he was not contacted by Rosen or anyone at the RIAA—says that the trade organization's suit over My.MP3.com has negatively affected MP3.com to some degree.

"I would say the lawsuit is impacting the propensity of buyers to buy the stock," says the analyst. "The My.MP3.com service is highly appealing and is almost certain to be a commercial success. But if I'm looking at buying the stock because I like that business, then I've got to think a second time about buying it because that business may not be able to withstand the legal test."

The company's stock price, though, has remained stable, trading between $28 and $31 since the RIAA filed its lawsuit.

The MP3.com action is not a direct countersuit to the RIAA lawsuit and does not specifically address it. However, the lawsuit cites several examples of behavior by RIAA and Rosen that it alleges constitute interference with prospective investors and unfair business practices.

The lawsuit contends that as far back as July 1998, the RIAA has publically stated that the MP3 format is "akin to stealing a CD from a record store."

It also alleges that the RIAA and Rosen sent a letter in January to managers, agents, and artists stating that MP3.com commits "theft and exploitation" of music and warning artists, "Don't be ripped off."

Another allegation in the lawsuit claims that the RIAA and/or Rosen "communicated disparaging statements directly to one of MP3.com's investment bankers and a key securities analyst who covers MP3.com stock. The analyst is not named in the suit.

The lawsuit alleges that Rosen, on or about Jan. 18, "asked the analyst what would happen to MP3.com's stock if the RIAA or its members sued the company." On Jan. 21, the trade organization filed its copyright-infringement lawsuit.

Robertson remains adamant that the RIAA has targeted the company and is aggressively seeking its demise.

Rhodes says MP3.com has letters and E-mail correspondence to back up its claims. This is not just a bunch of upset people on the playground of life," he says. "This a question of the legitimacy of taking the debate [over MP3.com] to analysts and telling them things that are not true."

MP3.com seeks unspecified compensatory damages and punitive damages in an amount to punish defendants and "deter them from future bad conduct."

Assistance in preparing this story was provided by Brian Garrity in New York.

newsline...

GEORGE JACKSON—the former president/CEO of Motown Records—died Feb. 10 in New York. In his early 40s, he had suffered a reported stroke a week earlier. Harvard grad Jackson was appointed to Motown's executive helm in November 1997, succeeding former label chief Andre Harrell. Jackson had built his reputation as a producer of African-American-oriented television programs and movies, most notably the series of films and soundtracks he produced with partner Doug McHenry under the Jackson-McHenry Entertainment banner. Those movies included "Krush Groove," "New Jack City," the second and third installments in the "House Party" series, "Jason's Lyric," and "A Thin Line Between Love And Hate." Among the music acts he worked with on those projects were LL Cool J, Raphael Saadiq, Keith Sweat, Color Me Badd, Levert, Teddy Riley, Bobby Brown, and Brian McKnight.


JACKSON

Along with screenwriter McHenry and Rob Lee, Jackson was a partner at production and management company Elephant Walk Entertainment. Under that umbrella, Jackson operated Jackson-McHenry Films, Elephant Walk Management, Elephant Walk Television, JacMac Records, music publishing companies Harlem Boys Music and Oaktown Boys Music, and the Web site SLANG.

Jackson exited Motown in 1998 as a result of the Universal/PolyGram merger. He was developing a new Internet venture called ubo.net (Urban Box Office) at the time of his death. Funeral arrangements were pending at press time. GAIL MITCHELL

MITCH GLAZIER, the chief majority counsel for the House Intellectual Property Subcommittee and the staffer who inserted a provision at the request of the Recording Industry Assn. of America (RIAA) that made sound recordings a new work-made-for-hire category under the Copyright Act, has been hired by the RIAA as its new Washington lobbyist.

Glazier's action at the end of last session set off a furor within the recording artists' community because they were not consulted on the issue and because the change means that, in the future, featured recording artists cannot reclaim their authorship rights under rights-reversion provisions once guaranteed. The provision, inserted in a giant budget bill, was signed into law by President Clinton Nov. 29 (Billboard, Jan. 15). Glazier's boss, Rep. Howard Coble, R-N.C., chairman of the subcommittee, along with several other members of the subcommittee and the parent Judiciary Committee, have called for hearings to review the issue. Hilary Rosen, president/CEO of the RIAA, says that the change was a "technical correction" that codifies long-held industry practices and that it was necessary to protect artists in the new anti-cyber-squatting act.

A spokesman for Coble confirmed on Feb. 10 that Glazier, chief majority counsel since 1996, had informed the chairman of the offer. The RIAA later sent out an announcement that he had been hired as senior VP of government relations and legislative counsel. Glazier replaces Jennifer Bendall, who left to work as a lobbyist for Seagram's Washington office. Glazier did not return phone calls. BILL HOLLAND

PAUL McCARTNEY is readying at his home studio in the U.K. a new album scheduled for release on EMI Records (Capitol in the U.S.) in the fourth quarter. With the album, he returns to a collection of self-penned songs, following last year's release of "Run Devil Run," which featured B-sides from the catalog of rock'n'roll oldies. IRV LICHTMAN

ONLINE BROADCASTER NetRadio reports increased losses for the fourth quarter and full year to Dec. 31, 1999, but the results, announced Feb. 10, outperformed analysts' expectations. Fourth-quarter net loss was $5.6 million, or 60 cents per share, compared with net loss of $1.9 million, or 33 cents per share, in the same period a year earlier. Net revenues for the quarter were $669,000, up from $92,000. For the full year, net loss was $15 million, or $2.21 per share, vs. loss of $4 million, or 67 cents per share, in 1998. Stock in Minneapolis-based NetRadio, which was recently spun off from Navarre Corp., closed up 2.66% to $6.03. CAROLYN HORWITZ

WITH A PLEDGE of $16 million to assist its battle against cancer, the Vanderbilt-Ingram Cancer Center (VICC) in Nashville is to be renamed after Frances Preston, president/CEO of performance right group BMI, a VICC board member, and president of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The Martell Foundation has pledged a $10 million gift, while an anonymous donor has pledged another $6 million. The donations have been committed to further research in the ongoing Imagine a World Without Cancer Campaign sponsored by VICC, in which a laboratory is already named after Preston. The naming of the building and the donations were made known by VICC director Dr. Harold Moses during the opening festivities Feb. 9 of the sixth annual Country in the Rockies, a celebrity ski event that benefits the Martell Foundation and its Preston Laboratories. IRV LICHTMAN

TLC LEADS NOMINEES FOR SOUL TRAIN MUSIC AWARDS

(Continued from page 10)

association with Tribune Entertainment, the Soul Train Awards honors 1999 musical achievements in 10 categories ranging from R&B/soul and rap to gospel.

Following is a complete list of nominations.

Best R&B/soul single (female): Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia); Mariah Carey Featuring Jay-Z, "Heartbreaker" (Columbia); Whitney Houston, "My Love Is Your Love" (Arista); Chanté Moore, "Chanté's Got A Man" (Silas/MCA).

Best R&B/soul single (male): Ginuwine, "So Anxious" (550 Music/Epic); Donell Jones, "U Know What's Up" (LaFace/Arista); Maxwell, "Fortunate" (Rock Land/Interscope/Columbia); Brian McKnight, "Back At One" (Motown).

Best R&B/soul single (group, band, or duo): Destiny's Child, "Bills, Bills, Bills" (Columbia); Dru Hill, "Beauty" (Island/Def Jam); Ideal, "Get Gone" (Noontime/Virgin); TLC, "No Scrubs" (LaFace/Arista).

Best R&B/soul album (female): Mary J. Blige, "Mary" (MCA); Macy Gray, "On How Life Is" (Epic); Whitney Houston, "My Love Is Your Love" (Arista); Jennifer Lopez, "On The 6" (Work/Epic).

Blige and DMX will receive the Sammy Davis Jr. Award for entertainers of the year

Best R&B/soul album (male): Eric Benét, "A Day In The Life" (Warner Bros.); Ginuwine, "100% Ginuwine" (550 Music/Epic); Donell Jones, "Where I Wanna Be" (LaFace/Arista); Brian McKnight, "Back At One" (Motown).

Best R&B/soul album (group, band, or duo): Destiny's Child, "The Writing's On The Wall" (Columbia); K-Ci & JoJo, "It's Real" (MCA); Les Nubians, "Princesses Nubiennes" (Higher Octave/Virgin); TLC, "Fanmail" (LaFace/Arista).

Best R&B/soul or rap album of the year: Mary J. Blige, "Mary" (MCA); DMX, "Flesh Of My Flesh Blood Of My Blood" (Ruff Ryders/Def Jam); R. Kelly, "R." (Jive); TLC, "Fanmail" (LaFace/Arista).

Best R&B/soul or rap new artist: Eve, "Gotts Man" (Ruff Ryders/Interscope); Ideal, "Get Gone" (Noontime/Virgin); Juvenile Featuring Manny Fresh & Lil' Wayne, "Back That Azz Up" (Cash Money/Universal); Angie Stone, "No More Rain (In This Cloud)" (Arista).

Best R&B/soul or rap music video: "Missy "Misdemeanor" Elliott Festuring Nas, Eve, & Q-Tip, "Hot Boyz" (Gold Mind/East-West); Q-Tip, "Vivrant Thing" (Violator/Def Jam); Busta Rhymes Featuring Janet Jackson, "What's It Gonna Be?!" (Elektra); Will Smith Featuring K-Ci, "Will 2K" (Columbia).

Best gospel album: Dorothy Norwood, "The Lord Is A Wonder" (Malaco), Dottie Peoples, "God Can & God Will" (Atlanta International); Richard Smallwood, "Healing/Live In Detroit" (Verity/BMG); Vicki Winans, "Live In Detroit" (CGI/Platinum).

MOVIE MUSIC TO PLACE CD VENDING MACHINES IN LOBBIES

(Continued from page 10)

primarily sell soundtrack titles from current films and popular artists as determined by Movie Music research. Up to 24 titles will be stocked. The CD stock can be customized according to theater and region. Regular release availability may tie in to the soundtracks. For instance, a "Wild Wild West" soundtrack featuring Will Smith may be placed next to a current Smith album.

Additionally, a special Regal Artist of the Month promotion will focus on regular artist releases each month. Onscreen ads during movie pre-shows and posters on the machine itself will serve to spark interest in the featured artists.

Starting at the end of 1998, the Movie Music machines underwent over a year of testing. Machines were placed at two theaters in Nashville, two in San Diego, and one outside of Chicago.

"The machines definitely enhance the total entertainment package," says Blevins. "Just as we will put in seats and screens in our new theaters, so we will put in Movie Music machines."

The venture has enticed other theaters as well, and Movie Music says it's currently negotiating with national and regional chains; it declined to mention names. The company anticipates placement in up to 2,000 theaters within the next two years.

Ratner says Movie Music offers its titles below suggested retail price, although he declined to give specific prices. However, he expects the vending machines to complement traditional retailers rather than compete with them. "This won't stop those people who want to go into record stores. We're covering a niche market, the lost or forgotten audience that won't go to a record store."

The lure of Movie Music vending machines is their ability to offer quick fixes to sudden consumer impulses. Ratner says, "The impulse buy will never be replaced. How many times have you gone to a movie and said, 'I love that soundtrack'? We are a society that likes to have things here and now. Now you can take that feeling of the movie home with you right away.

"We've positioned ourselves to be the dominant retailer in the soundtrack industry," he adds. "We want people to buy popcorn on the way in and a soundtrack on the way out."

Two years ago, a similar program involving General Cinema Theatres and High Level Marketing was in existence (Billboard, Feb. 7, 1998). High Level placed CD listening stations in select theater lobbies, and product offered in the machines could then be purchased at concession stands and kiosks.

The program did not expand nationwide due to a high number of returns. Ken Rubin, president of High Level, recalls, "The problem was, how much product do you buy in anticipation in sales, and how much product do you have to return to manufacturers? Our returns exceeded 10%. Also, consumer buying after the film was difficult, because theater personnel would steer people towards the exits."

Although General Cinema did not continue the listening stations, it has added vending machines in 13 theaters. The machines are provided by Media Express and CD Vend.

UNIVERSAL SEES EARNINGS RISE

(Continued from page 10)

comment on speculation that Seagram was in talks with News Corp. about a possible acquisition of Seagram's music and film assets. But he did say he "intended to continue managing" the businesses for some time.

And, responding to questions about the company's digital music strategy, Bronfman said that he was "encouraged" about Universal's joint-venture E-commerce business, GetMusic, and that Universal was "getting along very well with its partner, Bertelsmann." He conceded that it had "taken a little longer" than expected to launch GetMusic and added that it would be "relaunched prior to the Grammys."

For the six months that ended Dec. 31, 1999, Seagram reports that its music unit's cash flow increased 5.5% to $650 million from $616 million on a 7.5% decline in revenue, to $3.45 billion from $3.73 billion.

Seagram reports that revenue from its filmed entertainment unit, Universal Studios, fell to $903 million from $945 million, with negative cash flow of $20 million, compared with negative cash flow of $95 million a year earlier.

Overall, Seagram reports net income of $557 million on $4.97 billion in revenue in the second quarter, compared with a loss of $226 million on $3.32 billion in revenue in the same period the year before.

The company's stock rose $4.3125, or 7.7%, to $60.125 in New York Stock Exchange trading the day the results were announced.



Missy's 'World.' Elektra recording artist Missy Elliott's second album, "Da Reel World," has earned the singer a plaque for platinum sales status. "Da Real World" is also nominated for a Grammy for best rap album. The album's current single, "Hot Boyz," is No. 1 on the Hot Rap Singles chart. Elliott plans to release albums on her Gold Mind label by TC, Mocha, Nicole, and Lil' Mo. Shown, from left, are Richard Nash, senior VP of the black music division at Elektra Records; Mona Scott, Elliott's manager; Steve Heldt, senior VP of sales at Elektra Records; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Bill Pfordresher, VP of promotion for Elektra Records; Elliott; Merlin Bobb, senior VP of A&R for Elektra Records; lawyer Louise West; and Steve Kleinberg, senior VP of marketing for Elektra Records.



All Lit Up. While on MTV's Campus Invasion tour with Garbage, RCA recording act Lit recently received a plaque marking 1 million-plus sales of its debut album, "A Place In The Sun." Pictured standing, from left, are Ron Fair, senior VP of A&R/staff producer, RCA Records; Ruta Sepetys of Sepetys Entertainment; Bruce Flohr, senior VP of A&R/artist development, RCA Records; and A. Jay Popoff and Kevin Baldes of Lit. Kneeling are Allen Shellenberger and Jeremy Popoff of Lit.



On His Mind. Steve Tyrell is shown recording "Georgia On My Mind" in his Tyrell Music studios in Los Angeles. The song, with vocals from All-4-One, is featured on the soundtrack to Diane Keaton's movie "Hanging Up." Tyrell released his first solo album, "A New Standard," last year, and it is currently No. 8 on the Top Jazz Albums chart. Shown, from left, are All-4-One's Delious, Alfred Neverez, Jamie Jones, and Tony Borowiak, along with Tyrell.



Jazz On The Tebie. The seventh annual Grammy Jazz SoundTable recently took place in Santa Monica, Calif. Sponsored by the National Academy of Recording Arts and Sciences (NARAS), the Grammy Jazz SoundTable series is held to provide opportunities for professionals and young people. Panel discussions address major concerns in the industry. Jazz SoundTable runs in conjunction with the International Assn. of Jazz Educators (IAJE) Conference. Shown, from left, are Ron McCurdy, president of IAJE and director of jazz studies at the University of Minnesota; flutist Herbie Mann; pianist Eliane Elias; Bruce Lundvall, moderator and Blue Note Records president; trumpet player Wallace Roney; singer Kurt Elling; and Michael Greene, president/CEO of NARAS.



Suicide Machines Mission. Hollywood Records recording act the Suicide Machines were recently in Los Angeles working on the video for their first single, "Sometimes I Don't Mind," with director Marcos Siega. The single is dedicated to bass player Royce Nunley's dog, Chewy, who makes his debut in the video. The Suicide Machines' self-titled third album will be released on Hollywood Records. Shown, from left, are Jason Navarro, singer; Nunley, bassist; Dan Lukecinsky, guitarist; Chewy; Siega; and Ryan Vandebergher, drummer. (Photo: Johnny Buzzerio)



Taking The High Road. Blues artist John Hammond, featured on Shanachie Entertainment's upcoming album "Every Road I Take, Vol. II," donated $1,000 on behalf of Shanachie to the Westchester Coalition for the Hungry & Homeless (WCH&H). Proceeds from the album will also go to WCH&H. Shown, from left, are Joe Ferry, producer; Hammond; Rosa Boone, executive director of WCH&H; Charlie Dahan, A&R director for Shanachie Entertainment; and Frank Young, WCH&H board member.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 848 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	NO. 1 — **I KNEW I LOVED YOU** SAVAGE GARDEN (COLUMBIA) 4 wks at No. 1
2	3	13	**WHAT A GIRL WANTS** CHRISTINA AGUILERA (RCA)
3	2	30	**SMOOTH** SANTANA FEAT. ROB THOMAS (ARISTA)
4	5	18	**BRING IT ALL TO ME** BLAQUE (TRACK MASTERS/COLUMBIA)
5	8	8	**SHOW ME THE MEANING OF BEING LONELY** BACKSTREET BOYS (JIVE)
6	6	15	**THAT'S THE WAY IT IS** CELINE DION (550 MUSIC/550-WORK)
7	4	26	**BACK AT ONE** BRIAN MCKNIGHT (MOTOWN)
8	12	4	**BYE BYE BYE** 'N SYNC (JIVE)
9	7	11	**BLUE (DA BA DEE)** EIFFEL 65 (REPUBLIC/UNIVERSAL)
10	10	9	**SAY MY NAME** DESTINY'S CHILD (COLUMBIA)
11	13	29	**AMAZED** LONESTAR (BNA)
12	9	24	**I NEED TO KNOW** MARC ANTHONY (COLUMBIA)
13	14	16	**BREATHE** FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
14	11	17	**THEN THE MORNING COMES** SMASH MOUTH (INTERSCOPE)
15	21	11	**THANK GOD I FOUND YOU** MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
16	15	13	**TAKE A PICTURE** FILTER (REPRISE)
17	17	5	**NEVER LET YOU GO** THIRD EYE BLIND (ELEKTRA/EEG)
18	16	12	**ALL THE SMALL THINGS** BLINK-182 (MCA)
19	00	5	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (CHEEBA SOUND/VIRGIN)
20	16	12	**GET IT ON TONITE** MONTELL JORDAN (DEF SOUL/IDJMG)
21	00	1	**THONG SONG** SISQO (DRAGON/DEF SOUL/IDJMG)
22	16	16	**MY LOVE IS YOUR LOVE** WHITNEY HOUSTON (ARISTA)
23	16	1	**I WANNA KNOW** JOE (JIVE)
16	00	12	**COWBOY TAKE ME AWAY** DIXIE CHICKS (MONUMENT)
25	00	16	**MY BEST FRIEND** TIM MCGRAW (CURB)
26	16	1	**LOVE IS BLIND** EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
27	12	16	**HOT BOYZ** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
00	23	00	**MEET VIRGINIA** TRAIN (AWARE/COLUMBIA)
29	31	6	**BACK AT ONE** MARK WILLS (MERCURY (NASHVILLE))
30	30	5	**FORGOT ABDUT DRE** DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
31	33	6	**FALLS APART** SUGAR RAY (LAVA/ATLANTIC)
32	28	20	**U KNOW WHAT'S UP** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
33	32	10	**SMILE** LONESTAR (BNA)
34	26	19	**LEARN TO FLY** FOO FIGHTERS (ROSWELL/RCA)
35	45	3	**IT FEELS SO GOOD** SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
36	40	4	**I DON'T WANNA** AALIYAH (PRIORITY)
37	41	5	**EVERYTHING YOU WANT** VERTICAL HORIZON (RCA)
38	42	4	**THE BEST DAY** GEORGE STRAIT (MCA NASHVILLE)
39	—	1	**AMERICAN PIE** MADONNA (MAVERICK/WARNER BROS.)
40	36	16	**HANGINAROUND** COUNTING CROWS (DGC/INTERSCOPE)
41	37	33	**BLACK BALLOON** GOO GOO DOLLS (WARNER BROS.)
42	35	17	**WHAT DO YOU SAY** REBA (MCA NASHVILLE)
43	48	4	**HOW DO YOU LIKE ME NDW?!** TOBY KEITH (DREAMWORKS (NASHVILLE))
44	57	2	**MARIA MARIA** SANTANA FEAT. THE PRODUCT G&B (ARISTA)
45	38	14	**GOT TO GET IT** SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
46	51	4	**LESSONS LEARNED** TRACY LAWRENCE (ATLANTIC (NASHVILLE))
47	47	12	**RHYTHM DIVINE** ENRIQUE IGLESIAS (INTERSCOPE)
48	44	18	**HE DIDN'T HAVE TO BE** BRAD PAISLEY (ARISTA NASHVILLE)
49	56	4	**HE CAN'T LOVE U** JAGGED EDGE (SO SO DEF/COLUMBIA)
50	43	11	**NDNE OF UR FRIENDS BUSINESS** GINUWINE (550 MUSIC/550-WORK)
51	46	8	**SEXUAL (LI DA DI)** AMBER (TOMMY BOY)
52	63	2	**DEAR LIE** TLC (LAFACE/ARISTA)
53	60	3	**LOVE'S THE DNLY HDUSE** MARTINA MCBRIDE (RCA (NASHVILLE))
54	50	9	**ND MORE RAIN (IN THIS CLOUD)** ANGIE STONE (ARISTA)
55	—	1	**ONLY GOD KNOWS WHY** KID ROCK (TOP DOG/LAVA/ATLANTIC)
56	61	1	**THIS WOMAN NEEDS** SHEDAISY (LYRIC STREET)
57	62	1	**BECAUSE YOU LOVE ME** JO DEE MESSINA (CURB)
58	00	2	**OTHERSIDE** RED HOT CHILI PEPPERS (WARNER BROS.)
00	00	16	**GOT YOUR MONEY** OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
60	53	4	**FROM THE BOTTOM OF MY BROKEN HEART** BRITNEY SPEARS (JIVE)
61	49	19	**WAITING FOR TONIGHT** JENNIFER LOPEZ (WORK/550-WORK)
62	—	1	**I TRY** MACY GRAY (EPIC)
63	59	5	**WHAT'S MY NAME** DMX (RUFF RYDERS/DEF JAM/IDJMG)
00	12	16	**BIG DEAL** LEANN RIMES (CURB)
89	54	16	**I WANNA LOVE YOU FOREVER** JESSICA SIMPSON (COLUMBIA)
66	65	1	**PUT YOUR HAND IN MINE** TRACY BYRD (RCA (NASHVILLE))
67	—	1	**I NEED A HOT GIRL** HOT BOYS (CASH MONEY/UNIVERSAL)
68	58	9	**THE GREAT BEYDND** R.E.M. (WARNER BROS.)
68	72	19	**WHEN I SAID I DO** CLINT BLACK (RCA (NASHVILLE))
70	74	2	**NO LEAF CLOVER** METALLICA (ELEKTRA/EEG)
71	—	1	**I LEARNED FROM THE BEST** WHITNEY HOUSTON (ARISTA)
72	—	4	**THE BEST MAN I CAN BE** GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
73	—	1	**DO WHAT YOU GOTTA DO** GARTH BROOKS (CAPITOL (NASHVILLE))
74	—	1	**BEEN THERE** CLINT BLACK WITH STEVE WARINER (RCA (NASHVILLE))
75	—	1	**FEELIN' SO GOOD** JENNIFER LOPEZ (WORK/550-WORK)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	**SOMEDAY** SUGAR RAY (LAVA/ATLANTIC)
2	—	1	**WHERE MY GIRLS AT** 702 (MOTOWN)
3	2	3	**BACK THAT THANG UP** JUVENILE FEAT. MANNIE FRESH & LIL WAYNE (CASH MONEY/UNIVERSAL)
4	5	10	**ALL STAR** SMASH MOUTH (INTERSCOPE)
5	4	3	**UNPRETTY** TLC (LAFACE/ARISTA)
6	7	4	**HIGHER** CREED (WIND-UP)
7	6	9	**GENIE IN A BOTTLE** CHRISTINA AGUILERA (RCA)
8	3	3	**STEAL MY SUNSHINE** LEN (WORK/550-WORK)
6	8	13	**I WANT IT THAT WAY** BACKSTREET BOYS (JIVE)
10	10	29	**SLIDE** GOO GOO DOLLS (WARNER BROS.)
11	9	6	**I LOVE YOU** MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
12	12	8	**SHE'S SO HIGH** TAL BACHMAN (COLUMBIA)
13	11	22	**KISS ME** SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
14	14	8	**SOMETHING LIKE THAT** TIM MCGRAW (CURB)
15	13	9	**I DO (CHERISH YOU)** 98 DEGREES (UNIVERSAL)
16	17	13	**MAN! I FEEL LIKE A WOMAN!** SHANIA TWAIN (MERCURY (NASHVILLE))
17	15	4	**MAMBD NO. 5 (A LITTLE BIT OF...)** LOU BEGA (RCA)
18	19	32	**FLY AWAY** LENNY KRAVITZ (VIRGIN)
19	16	13	**BAILAMDS** ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
20	18	9	**SCAR TISSUE** RED HOT CHILI PEPPERS (WARNER BROS.)
21	23	14	**OUT OF MY HEAD** FASTBALL (HOLLYWOOD)
22	20	25	**ND SCRUBS** TLC (LAFACE/ARISTA)
23	21	15	**IF YOU HAD MY LOVE** JENNIFER LOPEZ (WORK/550-WORK)
24	—	48	**THIS KISS** FAITH HILL (WARNER BROS.)
25	22	2	**SATISFY YDU** PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

58 **24/7** (C-Town, BMI/White Rhino, BMI/TVT, BMI)
6 **ALL THE SMALL THINGS** (EMI April, ASCAP/Fun With Goats, ASCAP) HL
10 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
43 **AMERICAN PIE** (Songs Of Universal, BMI/Benny Bird, BMI)
00 **ADGELS** (EMI Blackwood, BMI/BMG, BMI) HL
69 **ANOTHER DUMB BLONDE** (EMI April, ASCAP/Armato, ASCAP/Warner-Tamerlane, BMI/Bed Knobs And Broomsticks, BMI) HL/WBM
12 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
37 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
71 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
87 **BEED THERE** (Blackened, BMI/Steve Wariner, BMI) WBM
59 **BEST FRIEND** (EMI April, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/BMG, ASCAP) HL
56 **BIG DEAL** (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
49 **BLACK BALLOON** (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
13 **BLUE (DA BA DEE)** (Copyright Control) WBM
21 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
66 **BREATDE AND STOP** (U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM
8 **BRING IT ALL TO ME** (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
14 **BYE BYE BYE** (Zomba, ASCAP/Grantsville, ASCAP) WBM
81 **CANDY** (Fictions, ASCAP/BMG, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Reptilian, BMI) HL/WBM
80 **CAUGHT OUT THERE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
31 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
75 **DANCIN'** (DoWhatIGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
55 **DEAR LIE** (ECAF, BMI/Grung Girl, ASCAP/EMI April, ASCAP) HL
94 **DEEP INSIDE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
64 **DO IT AGAIN (PUT YA HANDS UP)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Shukur Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal, ASCAP) HL
80 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
40 **EVERYTHING YOU WANT** (Mascan, ASCAP/WB, ASCAP) WBM
29 **FALLS APART** (Warner-Tamerlane, BMI/See Squared, BMI) WBM
78 **FEELIN' SO GOOD** (Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP)
36 **FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
89 **FREAKIN' IT** (Jobete, ASCAP/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Treyball, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Love N Loyalty, BMI/O'Brook, BMI/EMI April, ASCAP) HL/WBM
52 **FROM THE BOTTOM OF MY BROKEN HEART** (Zomba, ASCAP/4MW, ASCAP) WBM
47 **G'D UP** (Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
4 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobalu, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
82 **GIRL ON TV** (Trans Continental, ASCAP/Dow Tone, ASCAP/BKY, ASCAP)
57 **GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
54 **GOT YOUR MODEY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI/Warner-Tamerlane, BMI) HL/WBM
97 **GUERRILLA RADIO** (Sony/ATV Songs, BMI/Retribution, BMI) HL
40 **HANGINAROUDD** (EMI Blackwood, BMI/Jones Falls, BMI) HL
24 **DE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
62 **DE DIDD'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
7 **HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
53 **DOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
41 **I DON'T WANNA** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KDH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
74 **IF YOU LOVE ME** (Mint Factory, ASCAP/EMI April, ASCAP) HL
2 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
83 **I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
44 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
77 **I DEED A HOT GIRL** (Money Mack, BMI)
17 **I DEED TO KNOW** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) HL
19 **IT FEELS SO GOOD** (DMG UFA, ASCAP/Copyright Control) HL
80 **I TRY** (Children Of The Forest, BMI/Mel-Boopie, BMI/EMI April, ASCAP/Dilly Spinalton, ASCAP/Jinsoo Lim, ASCAP/Roastitoasti, ASCAP) HL
28 **I WANNA KNOW** (Zomba, ASCAP/Kelly, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
42 **I WANNA LOVE YOU FOREVER** (EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL
35 **LEARD TO FLY** (M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL
80 **LEFT, RIGHT, LEFT** (Tight 2 Def, ASCAP)
61 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
34 **LOVE IS BLIDD** (Blondie Rockwell, ASCAP/Pent-U, ASCAP/Dead Game, ASCAP)
69 **LOVE'S THE ONLT HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
8 **MARIA MARIA** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL
30 **MEET VIRGINIA** (Le Grene, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
32 **MT BEST FRIEDD** (Careers-BMG, BMI/Silverkiss, BMI) HL
22 **MY LOVE IS YOUR LOVE** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI) HL
23 **NEVER LET YOU GO** (3EB, BMI/EMI Blackwood, BMI) HL
81 **NO LEAF CLOVER** (Creeping Death, ASCAP)
97 **NO MORE RAID (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) WBM
64 **NODE OF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
30 **ONE NIGHT STAND** (First N' Gold, BMI/Juicy Tyme, ASCAP)
63 **ONLY GOD KNOWS WHY** (Thirty Two Mile, BMI/Gaje, BMI/Cradle The Balls, ASCAP)
72 **OTHERSIDE** (Moebetoblame, BMI) HL
95 **POP A TOP** (Sony/ATV Tree, BMI) HL
76 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
93 **BE-ARRANGED** (Big Bizkit, ASCAP/Zomba, ASCAP) WBM
51 **RHYTHM DIVIDE** (Right Bank, ASCAP) WBM
18 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
40 **SEXUAL (LI DA DI)** (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Edition Shark Media, GEMA/Warner-Tamerlane, BMI) HL/WBM
33 **SHAKE YOUR BON-BON** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
10 **SHOW ME THE MEANING OF BEING LONELY** (Zomba, ASCAP/Grantsville, ASCAP/Mega, ASCAP) WBM
39 **SMILE** (DreamWorks, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM
92 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
5 **SMOOTH** (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM
TH **STAY THE NIGHT** (Blue Khaki's, SESAC/Put It Down, SESAC/Young Fiano, SESAC/Jerome Jones, SESAC/T. Scott Style, SESAC/AKA World Wide)
15 **TAKE A PICTURE** (EMI April, ASCAP/Happy Dittles From Paradise, ASCAP) HL
1 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
11 **THAT'S THE WAY IT IS** (Grantsville, ASCAP/Zomba, ASCAP) WBM
45 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
85 **THE BEST MAN I CAN BE** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibranda, ASCAP) HL/WBM
60 **THE GREAT BEYOND** (Temporary, BMI/Warner-Tamerlane, BMI) HL
20 **THEN THE MORNING COMES** (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
TH **THIS WOMAN DEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
26 **THONG SONG** (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI) WBM
27 **U KNOW WHAT'S UP** (Eddie F., ASCAP/DoWhatIGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmysteria, ASCAP/Rusty Knuckles, ASCAP) WBM
25 **UNTITLED (HOW DOES IT FEEL)** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/First Echo, ASCAP) WBM
100 **U UDDERSTAND** (Money Mack, BMI)
80 **WAITING FOR TONIGHT** (Sweet Woo, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI/Michael Garvin, BMI/Connotation, BMI/RPM, ASCAP/Annotation, ASCAP/WB, ASCAP/Warner, SESAC) WBM
3 **WHAT A GIRL WANTS** (Hidden Pun, BMI/Sushi Too, BMI/Manuiti L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
50 **WHAT DO YOU SAT** (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
73 **WHAT'S MY NAME** (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/DJ Irv, BMI)
80 **WHEN I SAID I DO** (Blackened, BMI) WBM
89 **YOU CAN DO IT** (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	NO. 1 — **THANK GOD I FOUND YOU** MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA) 2 wks at No. 1
2	2	4	**GET IT ON TONITE** MONTELL JORDAN (DEF SOUL/IDJMG)
3	5	2	**MARIA MARIA** SANTANA FEAT. THE PRODUCT G&B (ARISTA)
4	4	13	**HOT BOYZ** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
5	6	3	**ALL THE SMALL THINGS** BLINK-182 (MCA)
6	3	5	**I KNEW I LOVED YDU** SAVAGE GARDEN (COLUMBIA)
7	7	3	**SHAKE YOUR BON-BON** RICKY MARTIN (C2)
8	10	2	**BEST FRIEND** PUFF DADDY (BAD BOY/ARISTA)
9	9	11	**HE CAN'T LOVE U** JAGGED EDGE (SO SO DEF/COLUMBIA)
10	11	10	**I LIKE IT** SAMMIE (FREEWORLD/CAPITOL)
11	13	6	**IT FEELS SO GOOD** SONIQUE (FARM CLUB/REPUBLIC/UNIVERSAL)
12	24	3	**ANOTHER DUMB BLONDE** HOKU (GEFFEN/INTERSCOPE)
13	15	16	**ONE NIGHT STAND** J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
14	12	9	**G'D UP** SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
15	14	3	**TAKE A PICTURE** FILTER (REPRISE)
16	8	7	**WHAT A GIRL WANTS** CHRISTINA AGUILERA (RCA)
17	17	27	**SMOOTH** SANTANA FEAT. ROB THOMAS (ARISTA)
18	23	12	**24/7** KEVON EDMONDS (RCA)
16	16	16	**GIRL ON TV** LFO (ARISTA)
00	16	16	**DANCIN'** GUY (MCA)
23	23	16	**DON'T SAY YOU LOVE ME** M2M (ATLANTIC)
22	16	12	**CAUGHT OUT THERE** KELIS (VIRGIN)
23	00	12	**YOU CAN DO IT** ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
16	16	16	**I WANNA LOVE YOU FOREVER** JESSICA SIMPSON (COLUMBIA)
23	00	1	**BRING IT ALL BACK** S CLUB 7 (POLYDOR/INTERSCOPE)
00	16	23	**MY LOVE IS YOUR LOVE** WHITNEY HOUSTON (ARISTA)
00	12	16	**IF YOU LOVE ME** MINT CONDITION (ELEKTRA/EEG)
00	00	16	**BIG DEAL** LEANN RIMES (CURB)
29	—	1	**THE GREAT BEYOND** R.E.M. (WARNER BROS.)
30	37	14	**LEFT, RIGHT, LEFT** DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)
31	30	17	**4, 5, 6** SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
32	31	9	**A COUNTRY BOY CAN SURVIVE (Y2K VERSIDB)** CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
33	—	1	**GOT YOUR MONEY** OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
34	32	24	**U KNOW WHAT'S UP** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
35	35	11	**LEFT & RIGHT** D'ANGELO FEAT. METHOD MAN AND REDMAN (CHEEBA SOUND/VIRGIN)
36	29	4	**BLUE (DA BA DEE)** TOWER 32 (GROOVE)
37	34	20	**STAY THE NIGHT** IMX (MCA)
38	33	11	**ME, MYSELF AND I** VITAMIN C (ELEKTRA/EEG)
39	38	18	**THE GREATEST ROMANCE EVER SOLD** (NPG/ARISTA)
40	39	37	**SEXUAL (LI DA DI)** AMBER (TOMMY BOY)
41	62	5	**IF YOU WANNA DANCE** NOBODY'S ANGEL (HOLLYWOOD)
42	41	34	**SPEND MY LIFE WITH YOU** ERIC BENET FEAT. TAMIA (WARNER BROS.)
43	40	12	**DOWN BOTTOM** DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
44	53	4	**YOU CAME ALONG** BEVERLY (FAB FILM/ELEKTRA/EEG)
45	44	20	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY (JIVE)
46	42	22	**15 MINUTES** MARC NELSON (COLUMBIA)
47	50	5	**GET UP** AMEL LARRIEUX (550 MUSIC/550-WORK)
48	49	17	**STEP TO THIS** MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
49	48	25	**CANDY** MANDY MOORE (550 MUSIC/550-WORK)
50	43	21	**I NEED TO KNOW** MARC ANTHONY (COLUMBIA)
51	52	23	**I WANT IT ALL** WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
52	36	8	**AULD LANG SYNE** KENNY G (ARISTA)
53	45	30	**GET GONE** IDEAL (NOONTIME/VIRGIN)
54	46	18	**GIVE YOU WHAT YOU WANT (FA SURE)** CHICO DEBARGE (MDTOWN)
55	51	3	**ABOVE THE CLOUDS** AMBER (TOMMY BOY)
00	12	16	**I'M DIGGIN' IT** ALECIA ELLIOTT (MCA NASHVILLE)
57	54	00	**I'LL BE YOUR EVERYTHING** YOUNGSTOWN (HOLLYWOOD)
58	66	1	**BOUNCE** MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
59	—	1	**STRAYED AWAY** TERRY DEXTER (UNIVERSITY/WARNER BROS.)
00	66	16	**JIGGA MY N****** JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
61	59	24	**LOST IN YOU** GARTH BROOKS AS CHRIS GAINES (CAPITOL)
62	57	3	**PUSH IT** STATIC-X (WARNER BROS.)
63	61	19	**U DON'T KNOW ME (LIKE U USED TO)** BRANDY (ATLANTIC)
00	53	12	**GUERRILLA RADIO** RAGE AGAINST THE MACHINE (EPIC)
89	59	3	**NEW YORK CITY BOY** PET SHOP BOYS (PARLOPHONE/SIRE)
68	66	16	**MUSIC OF MY HEART** 'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)
67	64	11	**THE CHRISTMAS SONG** CHRISTINA AGUILERA (RCA)
68	60	23	**SIMDN SAYS** PHAROAHE MONCH (RAWKUS/PRIORITY)
69	67	15	**NASTRADAMUS** NAS (COLUMBIA)
70	68	21	**WE CAN'T BE FRIENDS** DEBORAH COX WITH R.L. (ARISTA)
71	69	5	**KEYS** LATANYA (TVT)
72	—	1	**THE FUN OF YOUR LOVE** JENNIFER DAY (BNA)
73	—	1	**FROM THE BOTTOM OF MY BROKEN HEART** BRITNEY SPEARS (JIVE)
74	58	11	**SUPERSONIC** JAMIROQUAI (WORK/550-WORK)
75	—	1	**THAT'S WHAT I'M LOOKING FOR** DA BRAT (SO SO DEF/COLUMBIA)

◯ Records with the greatest sales gains. © 2000, Billboard/BPI Communications and SoundScan, Inc.

THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

FEBRUARY 19, 2000

Broadcast Data Systems — SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	2	22	11	**THANK GOD I FOUND YOU ★** 1 week at No. 1 J.JAM,T.LEWIS (M.CAREY,J.HARRIS III,T.LEWIS)	MARIAH CAREY FEAT. JOE & 98 DEGREES (C) (D) (T) (V) (X) COLUMBIA 79338 †	1
1	1	1	18	**I KNEW I LOVED YOU ●** W.AFANASIEFF,D.HAYES,D.JONES (D.HAYES,D.JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 79236 †	1
1	1	1	18	**WHAT A GIRL WANTS ★** G.ROCHE (S.PEIKEN,G.ROCHE)	CHRISTINA AGUILERA (C) (D) (V) RCA 65950 †	1
5	1	5	18	**GET IT ON TONITE ★** S.MOORE,B.PALMER (M.JORDAN,B.PALMER,S.MOORE,D.BENBOW,A.WILSON,J.EVERS,J.KORDULETSCH)	MONTELL JORDAN (C) (D) (T) DEF SOUL 56262/IDJMG †	1
5	5	3	30	**SMOOTH ▲** M.SERLETIC II (S.HUR,R.THOMAS)	SANTANA FEATURING ROB THOMAS (C) (D) ARISTA 13718 †	1
6	7	15	12	**ALL THE SMALL THINGS ★** J.FINN (M.HOPPUS,T.DELONGE)	BLINK-182 (C) (D) MCA 155606 †	6
7	11	8	13	**HOT BOYZ ▲** MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP TIMBALAND (M.ELLIOTT,T.MOSLEY)	(C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	5
				◄ Greatest Gainer/Sales ►		
8	15	—	2	**MARIA MARIA ★** W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS,C.SANTANA,K.PERAZZO,R.REKOW)	SANTANA FEATURING THE PRODUCT G&B (C) (D) (T) (X) ARISTA 13773 †	8
9	8	6	18	**BRING IT ALL TO ME** L.E.I.,...ROONEY,B.LAWRENCE,...ROONEY,V.RUBY,L.LEWIS,K.SPENCER,W.SHELBY,I.VAN HORSSEN,N.SYLVERS)	BLAQUE TRACK MASTERS ALBUM CUT/COLUMBIA †	5
10	12	14	8	**SHOW ME THE MEANING OF BEING LONELY** M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	BACKSTREET BOYS JIVE ALBUM CUT †	10
11	10	9	15	**THAT'S THE WAY IT IS** M.MARTIN,K.LUNDIN (M.MARTIN,K.LUNDIN,A.CARLSSON)	CELINE DION 550 MUSIC ALBUM CUT/550 WORK †	8
12	6	4	26	**BACK AT ONE ★** B.MCKNIGHT (B.MCKNIGHT)	BRIAN MCKNIGHT (T) (V) MOTOWN 156501* †	2
13	9	7	11	**BLUE (OA BA OEE) ★** PONTE,LDBINA (LOBINA,RANDONE,GABUTTI)	EIFFEL 65 (T) (V) REPUBLIC 156638*/UNIVERSAL †	6
				◄ Greatest Gainer/Airplay ►		
14	19	20	4	**BYE BYE BYE** K.LUNDIN,J.SCHULZE (K.LUNDIN,J.SCHULZE,A.CARLSSON)	'N SYNC JIVE ALBUM CUT †	14
15	13	12	13	**TAKE A PICTURE ★** B.GRUSKE,R.PATRICK,R.DILEO,G.LENARDO (R.PATRICK)	FILTER (C) (D) (T) (V) (X) REPRISE 16889 †	12
16	16	16	9	**SAY MY NAME** R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,B.KNOWLES,L.LUCKETT,K.ROWLAND,L.ROBERSON)	DESTINY'S CHILD COLUMBIA ALBUM CUT	13
17	14	10	24	**I NEED TO KNOW ●** C.ROONEY (M.ANTHONY,C.ROONEY)	MARC ANTHONY (C) (D) (T) (V) (X) COLUMBIA 79250 †	3
18	18	17	29	**AMAZED ★** D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (C) (D) (V) BNA 65957 †	14
19	23	30	5	**IT FEELS SO GOOD ★** SSERIOUS,G.PLEET (SONIQUE,L.BURDICK)	SONIQUE (C) (D) (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	19
20	17	13	17	**THEN THE MORNING COMES** E.VALENTINE (S.LAMP)	SMASH MOUTH (V) INTERSCOPE ALBUM CUT †	11
21	21	21	16	**BREATHE ★** B.GALLIMORE,J.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 16884/WRN †	21
22	20	11	25	**MY LOVE IS YOUR LOVE ▲** W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13730 †	4
23	24	25	5	**NEVER LET YOU GO** S.JENKINS,THE MUD SISTERS,A.SALAZAR,THIRD EYE BLIND (S.JENKINS)	THIRD EYE BLIND ELEKTRA ALBUM CUT/EEG †	23
24	25	18	11	**HE CAN'T LOVE U ●** B.M.COX (B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE (C) (D) (T) SO SO DEF 79146/COLUMBIA †	15
25	26	35	5	**UNTITLED (HOW DOES IT FEEL)** D'ANGELO (D'ANGELO,R.SAAD-Q)	D'ANGELO CHEEBA SOUND ALBUM CUT/VIRGIN †	25
26	35	63	4	**THONG SONG** SISQO,TIM & BOB (M.ANDREWS,T.KELLEY,B.ROBINSON,R.ROSA,D.CHILD)	SISQO DRAGON/DEF SOUL ALBUM CUT/IDJMG	26
27	29	23	22	**U KNOW WHAT'S UP ●** EDDIE F (D.LIGHTY,E.FERRELL,D.LIGHTY,J.LIGHTY,B.MUHAMMAD,A.HAMILTON,D.DAMON,V.MCKENZIE)	DONELL JONES (C) (D) ANTOUCHABLES/ARISTA †	7
28	32	33	8	**I WANNA KNOW** JOE,T.ALLEN (J.THOMAS,J.SKINNER,M.WILLIAMS)	JOE JIVE SOUNDTRACK CUT	28
29	34	40	6	**FALLS APART** D.KAHNE (SUGAR RAY,D.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC †	29
30	28	24	20	**MEET VIRGINIA** TRAIN,C.MATHEWSON (C.COLIN,R.HOTCHKISS,P.MONAHAN,J.STAFFORD,S.UNDERWOOD)	TRAIN AWARE ALBUM CUT/COLUMBIA †	20
31	27	27	13	**COWBOY TAKE ME AWAY** B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	27
32	33	29	13	**MY BEST FRIEND** B.GALLIMORE,J.STEVENS,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	29
33	22	28	14	**SHAKE YOUR BON-BON ★** G.NORIEGA,R.ROSA (R.ROSA,G.NORIEGA,D.CHILD)	RICKY MARTIN (C) (D) (T) (X) C2 79333 †	22
34	40	46	7	**LOVE IS BLIND** SWIZZ BEATZ (E.JEFFERS,A.FIELDS,K.DEAN)	EVE FEATURING FAITH EVANS RUFF RYDERS ALBUM CUT/INTERSCOPE †	34
35	30	26	19	**LEARN TO FLY** A.KAUFFOO FIGHTERS (FOO FIGHTERS)	FOO FIGHTERS ROSWELL ALBUM CUT/RCA †	19
36	36	47	5	**FORGOT ABOUT DRE** DR. DRE,MEL-MAN (A.YOUNG,M.BRADFORD,M.MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE †	36
37	37	43	6	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY (NASHVILLE) ALBUM CUT †	37
38	45	49	9	**ONE NIGHT STAND ★** J.SHIN,A.SCOTT (J.SHIN,L.SCOTT)	J-SHIN FEATURING LATOCHA SCOTT (C) (D) (T) SLIP-N-SLIDE 84489/ATLANTIC †	38
39	39	42	10	**SMILE** D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA ALBUM CUT †	39
40	46	53	5	**EVERYTHING YOU WANT** M.ENDERT,B.GROSSE (M.SCANNELL)	VERTICAL HORIZON RCA ALBUM CUT †	40
41	51	62	4	**I DON'T WANNA** O.SCANTZ,K.HICKS (J.AUSTIN,D.SCANTZ,K.HICKS,J.PHA)	AALIYAH PRIORITY SOUNDTRACK CUT	41
42	31	19	19	**I WANNA LOVE YOU FOREVER ▲** L.BIANCANIELLO,S.WATTERS (S.WATTERS,L.BIANCANIELLO)	JESSICA SIMPSON (C) (D) COLUMBIA 79262 †	3
				◄ Hot Shot Debut ►		
43	NEW ▶		1	**AMERICAN PIE** MADONNA,W.ORBIT (D.MCLEAN)	MADONNA MAVERICK SOUNDTRACK CUT/WARNER BROS. †	43
44	58	68	4	**I LIKE IT ★** D.AUSTIN (D.AUSTIN,G.WHITE)	SAMMIE (C) (D) (T) FREEWORLD 58777/CAPITOL †	44
45	54	64	4	**THE BEST DAY** T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	45
46	42	44	28	**SEXUAL (LI DA DI) ★** THE BERMAN BROTHERS (R.NOWELS,B.STEINBERG,A.CREMERS)	AMBER (T) (X) TOMMY BOY 381* †	42
47	47	57	7	**G'D UP ★** BATTLECAT (C.BROADUS,T.DAVIS,K.SPILLMAN,D.MEANS,K.GILLIAM)	SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 004/TVT †	47
48	38	32	16	**HANGINAROUND** D.LOWERY,D.HERRING (A.F.DURITZ,D.VICKREY,B.MIZE,D.BRYSON)	COUNTING CROWS (V) DGC ALBUM CUT/INTERSCOPE †	28
48	48	32	38	**BLACK BALLOON ★** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	GOO GOO DOLLS (C) (D) (V) WARNER BROS. 16946 †	28
50	41	34	17	**WHAT DO YOU SAY** D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE ALBUM CUT †	31
51	49	38	32	**RHYTHM DIVINE ★** M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)	ENRIQUE IGLESIAS (T) INTERSCOPE 497226* †	31
52	52	59	1	**FROM THE BOTTOM OF MY BROKEN HEART ★** E.F.WHITE,J.E.F.WHITE)	BRITNEY SPEARS (C) (D) (V) JIVE 42653 †	52
53	59	72	4	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS (NASHVILLE) ALBUM CUT †	53
54	64	60	18	**GOT YOUR MONEY ★** THE NEPTUNES (P.WILLIAMS,C.HUGO,R.JONES)	OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022* EEG †	33
55	63	—	2	**DEAR LIE** BABYFACE (BABYFACE,T.WATKINS)	TLC LAFACE ALBUM CUT/ARISTA	55
56	43	31	19	**BIG OEAL ★** W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	23
57	50	51	14	**GOT TO GET IT ★** SISQO,A.WEST (M.ANDREWS,A.WEST,M.COLLINS,J.TRAVIS)	SISQO FEATURING MAKE IT HOT (T) DRAGON/DEF SOUL 56626*/IDJMG †	40
58	53	45	16	**24/7 ●** A.RAY (A.RAY,SCOTT,SMITH)	KEVON EDMONDS (C) (D) (T) (X) RCA 65924 †	10
59	65	—	2	**BEST FRIEND ★** PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR S.COMBS,M.WINANS (S.COMBS,M.WINANS,C.CROSS)	(C) (D) BAD BOY 7931/ARISTA †	59
60	66	61	9	**THE GREAT BEYONO ★** P.MCCARTHY (P.BUCK,M.MILLS,M.STIPE)	R.E.M. (C) (D) (T) (X) WARNER BROS. 16888 †	57
61	61	73	4	**LESSONS LEARNED** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC (NASHVILLE) ALBUM CUT †	61
62	57	52	18	**HE OIONT HAVE TO BE** F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE ALBUM CUT †	30
63	NEW ▶		1	**ONLY GOD KNOWS WHY** KID ROCK,J.TRAVIS (R.J.RITCHIE,M.SHAFER,JOHN TRAVIS)	KID ROCK TOP DOG/LAVA ALBUM CUT/ATLANTIC †	63
64	55	48	11	**NONE OF UR FRIENOS BUSINESS** TIMBALAND (E.LUMPKIN,T.MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/550 WORK †	48
65	69	79	3	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA (NASHVILLE) ALBUM CUT †	65
66	56	36	19	**WAITING FOR TONIGHT ★** R.WAKE,R.JONES (M.CHRISTIANSEN,M.GARVIN,P.TEMPLE)	JENNIFER LOPEZ (T) WORK 79240* 550 WORK †	8
67	60	56	9	**NO MORE RAIN (IN THIS CLOUD)** A.STONE (A.STONE,B.WILLIAMS,G.CHAMBERS,J.WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	56
68	NEW ▶		1	**I TRY** A.SLATER (M.GRAY,J.RUZUMNA,J.LIM,O.WILDER)	MACY GRAY EPIC ALBUM CUT †	68
69	NEW ▶		1	**ANOTHER DUMB BLONDE ★** A.ARMATO (A.ARMATO,T.JAMES)	HOKU (C) (D) GEFFEN 497246/INTERSCOPE †	69
70	70	82	3	**THIS WOMAN NEEDS** D.HUFF (A.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	70
71	71	78	4	**BECAUSE YOU LOVE ME** T.MOSLEY,B.GALLIMORE (J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	71
72	80	—	2	**OTHERSIDE** R.RUBIN (A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	RED HOT CHILI PEPPERS WARNER BROS. ALBUM CUT †	72
73	67	69	6	**WHAT'S MY NAME ★** I.GOTTI,SELF (E.SIMMONS,J.LORENZO,E.HINSON)	DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	67
74	72	66	16	**IF YOU LOVE ME ★** MINT CONDITION (K.LEWIS)	MINT CONDITION (C) (D) (X) ELEKTRA 64367 EEG †	30
75	68	58	10	**OANCIN' ★** D.LIGHTY,EDDIE F,T.RILEY (D.LIGHTY,E.FERRELL,C.LIGHTY,O.DAMON,B.MUHAMMAD,T.RILEY)	GUY (C) (D) (T) MCA 155657 †	19
76	76	77	4	**PUT YOUR HANO IN MINE** B.J.WALKER JR.,S.EWING,J.W.BARBER)	TRACY BYRD (V) RCA (NASHVILLE) ALBUM CUT	76
77	NEW ▶		1	**I NEEO A HOT GIRL** M.FRESH (B.THOMAS,B.WILLIAMS,T.GREY,D.CARTER,T.VIRGIL,C.DORSEY)	HOT BOYS CASH MONEY ALBUM CUT/UNIVERSAL †	77
78	79	71	20	**STAY THE NIGHT ★** PLATINUM STATUS,T.ISAAC,C.STOKES (T.ISAAC PLATINUM STATUS,J.JONES)	IMX (C) (D) (T) (V) MCA 155630 †	23
79	NEW ▶		1	**FEELIN' SO GOOD** JENNIFER LOPEZ FEATURING BIP PUN & FAT JOE S.COMBS (S.COMBS,S.STANDARD,G.LOGIOS,C.ROONEY,J.LOPEZ,C.RIOS,J.CARTAGENA)	WORK ALBUM (T) 550-WORK	79
80	84	70	19	**WHEN I SAID I DO** C.BLACK (C.BLACK)	CLINT BLACK (V) RCA (NASHVILLE) ALBUM CUT †	31
81	86	—	2	**NO LEAF CLOVER** B.ROCK,J.HETFIELD,M.KAMEN (J.HETFIELD,L.ULRICH)	METALLICA ELEKTRA ALBUM CUT/EEG †	81
82	62	39	14	**GIRL ON TV ●** R.CRONIN,B.YOUNG,D.BRAIN (R.CRONIN,B.YOUNG,D.BRAIN)	LFO (C) (D) ARISTA 13756 †	10
83	NEW ▶		1	**I LEARNED FROM THE BEST** D.FOSTER (D.WARREN)	WHITNEY HOUSTON ARISTA ALBUM CUT †	83
84	74	65	6	**DO IT AGAIN (PUT YA HANOS UP) ★** JAY-Z FEATURING BEANIE SIGEL & AMIL ROCKWILDER,S.CARTER,D.STINSON,C.GRANT,K.JOSHUA,A.WHITEHEAD)	(T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	65
85	88	84	7	**THE BEST MAN I CAN BE** J.JAM,T.LEWIS,J.WRIGHT (J.HARRIS III,T.LEWIS,J.WRIGHT)	GINUWINE, R.L., TYRESE, CASE COLUMBIA SOUNDTRACK CUT †	83
86	NEW ▶		1	**OO WHAT YOU GOTTA OO** A.REYNOLDS (P.FLYNN)	GARTH BROOKS CAPITOL (NASHVILLE) ALBUM CUT	86
87	NEW ▶		1	**BEEN THERE** D.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA (NASHVILLE) ALBUM CUT	87
88	81	83	14	**ANGELS** G.CHAMBERS,S.POWER (R.WILLIAMS,G.CHAMBERS)	ROBBIE WILLIAMS (V) CAPITOL ALBUM CUT †	53
89	73	54	12	**YOU CAN DO IT ★** ONE EYE (J.SAUNDERS,B.JACKSON,D.ROLISON)	ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	35
90	75	67	12	**CAUGHT OUT THERE ★** THE NEPTUNES (P.WILLIAMS,C.HUGO)	KELIS (C) (D) (T) VIRGIN 38677 †	54
91	91	93	17	**CANOY ●** JIVE CHARLIE,THE WASABEES (JIVE,D.RICH,D.KATZ)	MANDY MOORE (C) (D) (V) 550 MUSIC 79245/550 WORK †	41
92	77	76	5	**SMOKE RINGS IN THE OARK** T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE ALBUM CUT †	76
93	89	88	12	**RE-ARRANGED** T.DATE,LIMP BIZKIT,S.WEILAND (F.DURST,S.RIVERS,W.BORLAND,J.OTTO)	LIMP BIZKIT FLIP ALBUM CUT/INTERSCOPE †	88
94	85	75	15	**DEEP INSIOE** K.DEANE (M.J.BLIGE,T.GETER,K.DEANE,E.JOHN,B.TAUPIN)	MARY J. BLIGE MCA ALBUM CUT †	63
95	78	55	15	**POP A TOP** K.STEGALL (N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT †	43
96	82	81	5	**BREATHE ANO STOP** J.DIGGS,TIP (K.JARRETT,J.REED SR.,G.REDD,R.HANDY,C.HORNE,R.BELL,R.BELL,R.MICKENS)	Q-TIP ARISTA 2001 ALBUM CUT/ARISTA †	71
97	92	90	17	**GUERRILLA RADIO ★** B.O'BRIEN (T.COMMERFORD,T.MORELLO,B.WILK,Z.DE LA ROCHA)	RAGE AGAINST THE MACHINE (D) EPIC 79270 †	69
98	100	—	2	**LEFT, RIGHT, LEFT ★** S.REID (S.COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF/TIGHT IV LIFE 4590* † ATLANTIC	98
99	99	—	2	**FREAKIN' IT ★** POKE & TONE (P.J.SAWYER,M.MCLEOD,B.EDWARDS,N.RODGERS,W.SMITH,S.BARNES,J.COLVIN,L.BENNETT)	WILL SMITH (X) (T) OVERBROOK/DREAMWORKS †	99
100	83	85	3	**U UNDERSTAND** M.FRESH (B.THOMAS,T.GREY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL †	83

○ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc



Sounds Of Pspoulis' World. Composer Jim Papoulis recently prssented "Sounds Of A Better World=Small Voices Calling" at New York's Carnegie Hall. The performance featured the Norwegian Children's Choir, ths Harlsm Boys Choir, Marths Wash, and Matt Goss, among others. As the first performance of a planned international fund-raising tour sponsored by Hystt Hotsls, ths concert served as a showcase for Papoulis' album, which will be raising money for children's causes intsrnationally. Shown sfter the show, from left, sre Wash, Goss, Papoulis, and artists Wendy Moten and Elisabeth Andreasson.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

MARIAH & HIGHER: **Mariah Carey** lands her 15th Billboard Hot 100 No. 1 single with "Thank God I Found You" (Columbia). "God," which features **Joe** and **98°**, improves on its initial week's sales total by 9%, scanning 118,000 units. While the sales jump contributed to Carey's surge to the top, it is her airplay gain that accounts for more than half of her overall point increase. "God" picks up an additional 9.5 million listeners, the second largest gain on the chart, for a total audience of 56.5 million, which moves the title 21-15 on the Hot 100 Airplay chart.

Carey's displacement of labelmate **Savage Garden** from the No. 1 slot is the first time in nine years that Columbia has replaced one of its own titles at the top of the Hot 100 (Billboard, Feb. 12). The last label imprint to accomplish this feat was Bad Boy on Aug. 30, 1997, when "Mo Money Mo Problems" by **the Notorious B.I.G. Featuring Puff Daddy & Mase** took over at No. 1 from **"I'll Be Missing You"** by **Puff Daddy & Faith Evans Featuring 112.**

THREE LETTER REVERSAL: **ODB** and **R.E.M.** climb back up the Hot 100 with "Got Your Money" (Elektra/EEG) and "The Great Beyond" (Warner Bros.), respectively, as the songs are now available at retail. "Money," fully billed to **Ol' Dirty Bastard Featuring Kelis**, scans 8,000 units and debuts at No. 33 on the Hot 100 Singles Sales chart while moving 64-54 on the Hot 100. "Beyond" does "Money" a couple of thousand units better, moving 10,000 pieces and debuting at No. 29 on the sales chart while rising 66-60 on the main chart.

RISING STAR: **Hoku**, a 17-year-old Hawaii native (her name means "star" in Hawaiian), debuts on the Hot 100 at No. 69 with the tongue-in-cheek-titled "Another Dumb Blonde" (Geffen/Interscope). Hoku, the daughter of legendary singer **Don Ho**, moves 24-12 on the sales chart with 30,000 units scanned (a 142% increase from a week ago). "Blonde" is from the Nickelodeon/Paramount Pictures film "Snow Day," which opens on Feb. 11.

SLICE OF AMERICANA: **Madonna** has the Hot Shot Debut title on the Hot 100 at No. 43 with her cover of **Don McLean's** 1972 No. 1 opus "American Pie" (Maverick/Warner Bros.); it becomes the 33rd of **Madonna's** 44 charted singles (75%) to have earned Hot Shot Debut honors. "Pie" is one of two new Madonna tunes from the forthcoming soundtrack to her Lakeshore/Paramount motion picture "The Next Best Thing," and it features her co-star **Rupert Everett** on backup vocals. The soundtrack, which also features **Christina Aguilera, Moby,** and **Beth Orton**, will reach retail on Feb. 22, while the movie opens on March 3.

DEBUT VIEW: Last issue, Arista landed the top three debuts on the Hot 100 with **Santana Featuring The Product G&B's** "Maria Maria," **TLC's** "Dear Lie" (LaFace), and **Puff Daddy's** "Best Friend" (featuring **Mario Winans & Hezekiah Walker & the Love Fellowship Crusade Choir**). After paging through 26 years' worth of Hot 100s, our staff finally tracked down the last time a label pulled off this hat trick. On March 9, 1974, Capitol Records had the top three debuts with **Ringo Starr's** "Oh My My" (No. 65, Apple), **Grand Funk Railroad's** "The Loco-Motion" (No. 82), and **Helen Reddy's** "Keep On Singing" (No. 86).

FTC May Demand Info On Mktg. Policies

Trade Commission's Velvet Glove Study Could Carry A Big Stick

BY BILL HOLLAND

WASHINGTON, D.C—The head of the ongoing federal probe of the entertainment industry's impact on violence by children characterizes it as a "study" but warns that if the industries don't cooperate and provide information voluntarily, they could be subpoenaed.

The study by the Federal Trade Commission (FTC) and the Department of Justice (DOJ) was initiated by President Clinton last June, following the Columbine High School shootings. The FTC is conducting the study; the DOJ role is limited to providing partial funding (Billboard, June 12, 1999).

Mary Engle, FTC assistant director, enforcement, Bureau of Consumer Protection, and the head of the staff study, downplays the agency's tough-guy role but says that that stance could change.

"Yes, it definitely is a study; it's not a law-enforcement inveatigation or anything like that," she says. The purpose is "to look at the self-regulatory systems that the industries already have in place—the movies, the music recordings, the video games—in terms of their having parental advisory or labeling rating systems, and whether their marketing to kids is rated as 'specific content' or 'mature' or 'R' or whatever it is."

A source at the Recording Industry Assn. of America (RIAA), however, says there are concerns within the industry about the "attitude" that the investigators are taking and characterizes the investigators as having "presumptions" in conversations with the source.

"There is some serious concern about the attitude of this investigation and the possible outcome," aays the source. "There's an upfront presumption that 'music is bad for teenagers.' It's a mind-set that's hard to work with."

Engle says the study is not being undertaken "with the intention of saying, 'Well, you've done this, and now we're going to sue you for it.' We're not alleging that what they're doing is violating Federal Trade Commission acts or anything like that."

As to the debate over existing ratings systems employed by the RIAA, the Motion Picture Assn. of America, and video game manufacturers, Engle says, "I think what we'll do is report on the kinds of suggestions that people are making. There are certainly some people who think that it would be better if there were one uniform system for all three [industries], and there are definitely good arguments on the other side of that too. So I think we will present the criticisms of the existing systems that are being made, but we're not going to be trying to be the arbiter."

> ***'It's not a law-enforcement investigation. But we are going to be asking them for documents'***
>
> **– MARY ENGLE –**

As to early industry concerns that the FTC investigation could include subpoena power, Engle says the study's "not exactly like that, because it's not a law-enforcement investigation. But we are going to be asking them for documents and information on how their games or movies or records are marketed. That's the only way we can determine how they are marketed.

"There's some information that is publicly available, but a lot of it will be the company records. So we're going to ask for that, and we're asking for them to provide it voluntarily," she says. "We're not going to be issuing subpoenas right off the bat," she adds. "If, down the road, people refuse to provide us with any information, then [FTC] Chairman [Robert Pitovsky] has indicated we're willing to go for a compulsory process, but we're not there yet."

The RIAA source says, "The threat of compulsion treads on some serious First Amendment issues."

Engle also says the FTC has just begun to request documents from labels and has been held up because of a red-tape issue with the Office of Management and Budget (OMB), which requires agencies conducting noncriminal investigations to comply with the Paperwork Reduction Act.

"The concern [at OMB] was that government agencies should not just go willy-nilly collecting information without some oversight," she says.

Engle says the FTC is planning to complete and deliver its report to the White House "probably" before summer. "It depends on the reaction of the companies—if they decide to fight, then it could be sooner," she says.

BUY.COM, AMAZON

(Continued from page 6)

forma net losses totaled almost $390 million.

Both deals underscore that online commerce companies, from the newcomers to the veterans, remain works in progress, a fact best demonstrated by Amazon, company watchers say.

"For the most part, we haven't seen very many retailers expand overseas yet, because the U.S. market is still too rich and the opportunity costs of funneling resources out of the U.S. market to tap burgeoning markets are higher than what could be gained simply by focusing on the U.S.," says Mike May, digital commerce anslyst for Jupiter Communications.

"But for Amazon, it's a little different story," he adds. "They already have in their customer base about half of all U.S. consumers making purchases online. The lower-hanging fruit for them is overseas at this point."

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top20chart

LW	TW		
NEW	1	Gayle Day	Make Your Own Bed
1	2	Redjen	One More Kiss
NEW	3	Lord Black Dark Star	Shine
2	4	Metalpocket	Rum & Wine
5	5	KI-Aura	Always There
NEW	6	Speedurchin	Smash Up Your Bedroom
NEW	7	Hydro	Sinking
3	8	Mambo Knights	Chinteras and Ron
6	9	Malcolm Lindsay	Solitary Citizen
8	10	Stumble	How Many Times Do I Have To Kill You Before You Die?
4	11	Psycho Dynamics	Turn Down The Weird
NEW	12	Gamerith	Shine On Me
NEW	13	Dino Baptiste	Funky With Your Hunky
12	14	Drawbacks	Square Roots
7	15	The Alkahounds	Noah
10	16	Red	Wsks Up
NEW	17	Saltgrass	Do You Wanns Get Off?
20	18	Crackerjack System	Spuc
NEW	19	DJ Bliss	Filtsred Life
11	20	Basstank	Blast Ys Eardrums

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THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FEBRUARY 19, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	—	2	**D'ANGELO** CHEEBA SOUND 48499*/VIRGIN (11.98/17.98) 2 weeks at No. 1	VOODOO	5
2	2	3	34	**SANTANA** ▲[3] ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
3	3	3	12	**DR. DRE** ▲[2] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
4	4	2	12	**CELINE DION** ▲[5] 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
				◄ Greatest Gainer ►		
5	6	4	24	**CHRISTINA AGUILERA** ▲[3] RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
6	8	6	10	**EIFFEL 65** ▲ REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	6
7	7	5	7	**DMX** ▲[2] RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
				◄ Hot Shot Debut ►		
8	NEW ▶		1	**SNOOP DOGG & THA EASTSIDAZ** DOGG HOUSE 2D40*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
9	9	7	9	**VARIOUS ARTISTS** ▲[2] UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
10	11	11	58	**KID ROCK** ▲[4] LAVA/ATLANTIC 83119*/AG (10.98/18.98) HS	DEVIL WITHOUT A CAUSE	5
11	10	9	38	**BACKSTREET BOYS** ◆[11] JIVE 41672 (11.98/17.98)	MILLENNIUM	1
12	14	14	10	**SISQO** ▲ DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	12
13	5	—	2	**THE LOX** RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
14	16	12	23	**DIXIE CHICKS** ▲[4] MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
15	17	13	56	**BRITNEY SPEARS** ◆[14] JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
16	12	10	6	**JAY-Z** ▲[2] ROC-A FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
17	18	18	28	**DESTINY'S CHILD** ▲[3] COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
18	15	8	3	**JAGGED EDGE** SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
19	28	26	13	**FAITH HILL** ▲[2] WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
20	19	16	118	**SHANIA TWAIN** ◆[15] MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
21	NEW ▶		1	**TINA TURNER** VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
22	20	15	13	**SAVAGE GARDEN** ▲ COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
23	23	20	19	**CREED** ▲[2] WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
24	21	17	7	**2PAC + OUTLAWZ** ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
25	22	19	8	**SOUNDTRACK** PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
26	24	24	24	**LOU BEGA** ▲[1] RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
27	32	32	28	**MACY GRAY** ● EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	27
28	29	30	20	**BRIAN MCKNIGHT** ▲[2] MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
29	27	23	14	**MARIAH CAREY** ▲[3] COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
30	13	—	2	**GUY** MCA 112054 (11.98/17.98)	III	13
31	30	28	8	**JUVENILE** ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
32	33	—	2	**SOUNDTRACK** WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32
33	25	22	33	**LIMP BIZKIT** ▲[3] FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
34	26	21	36	**BLINK-182** ▲[2] MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
35	40	40	36	**LONESTAR** ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
36	37	37	21	**EVE** ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
37	49	44	9	**MANDY MOORE** ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	37
38	35	27	13	**VARIOUS ARTISTS** ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
39	34	29	12	**KORN** ▲[1] IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
40	NEW ▶		1	**WYNONNA** CURB 541067/MERCURY (NASHVILLE) (10.98/17.98)	NEW DAY DAWNING	40
41	31	25	11	**METALLICA** ▲[4] ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
42	39	31	66	**JUVENILE** ▲[3] CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
43	45	46	35	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
44	44	38	40	**TIM MCGRAW** ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
45	46	35	39	**RICKY MARTIN** ▲[2] C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
46	48	51	19	**ANGIE STONE** ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	46
47	36	—	2	**VARIOUS ARTISTS** HYPNOTIZE MINDS 18831/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
48	42	36	9	**THE NOTORIOUS B.I.G.** ▲[3] BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
49	43	34	11	**ENRIQUE IGLESIAS** ▲ INTERSCOPE 49054D* (12.98/18.98)	ENRIQUE	33
50	53	47	19	**MARC ANTHONY** ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
51	50	43	35	**SMASH MOUTH** ▲[2] INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
52	41	33	3	**ENIGMA** VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
53	51	41	3	**MARK WILLS** MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
54	47	42	42	**WILL SMITH** ▲[2] COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
				◄ Pacesetter ►		
55	135	183	36	**SOUNDTRACK** ▲[2] WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
56	55	53	36	**BLAQUE** ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
57	56	54	50	**EMINEM** ▲[3] WEB/AFTERMATH 490267*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
58	64	71	25	**MARY J. BLIGE** ▲ MCA 111929* (11.98/17.98)	MARY	2
59	52	52	11	**THIRD EYE BLIND** ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
60	59	48	14	**LIL' WAYNE** ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
61	NEW ▶		1	**YOUNG BLEED** PRIORITY 50018* (10.98/16.98)	MY OWN	61
62	62	59	57	**GODSMACK** ▲[2] REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
63	65	58	106	**DIXIE CHICKS** ▲[4] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
64	61	49	24	**LFO** ▲ ARISTA 14605 (11.98/17.98)	LFO	21
65	60	45	10	**VARIOUS ARTISTS** UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
66	63	57	36	**JENNIFER LOPEZ** ▲[3] WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
67	69	62	11	**JESSICA SIMPSON** ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
68	54	64	5	**SOUNDTRACK** COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
69	NEW ▶		1	**TRACY LAWRENCE** ATLANTIC (NASHVILLE) 83269/AG (10.98/16.98)	LESSONS LEARNED	69
70	76	74	98	**'N SYNC** ◆[10] RCA 67613 (11.98/17.98)	'N SYNC	2
71	57	39	5	**SOUNDTRACK** WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	28
72	58	68	5	**SOUNDTRACK** REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
73	71	61	19	**STING** A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
74	75	92	5	**VERTICAL HORIZON** RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	74
75	72	69	10	**Q-TIP** ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
76	73	70	17	**SOUNDTRACK** ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
77	70	66	12	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	60
78	67	50	14	**RAGE AGAINST THE MACHINE** ▲[2] EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
79	74	87	13	**ANDREA BOCELLI** ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
80	68	56	24	**FILTER** ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
81	66	55	14	**COUNTING CROWS** ▲ DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
82	85	95	39	**SHEDAISY** ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77
83	83	94	10	**STROKE 9** CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83
84	81	78	64	**WHITNEY HOUSTON** ▲[3] ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
85	80	77	15	**BUSH** ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
86	84	72	67	**98 DEGREES** ▲[3] MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
87	79	65	15	**LEANN RIMES** ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
88	96	104	28	**HOT BOYS** ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
89	82	85	19	**METHOD MAN/REDMAN** ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
90	86	83	130	**BACKSTREET BOYS** ◆[11] JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
91	78	73	14	**FOO FIGHTERS** ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
92	87	81	7	**GOODIE MOB.** ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	48
93	91	110	26	**MOBY** V2 27049* (16.98 CD) HS	PLAY	91
				◄ Heatseeker Impact ►		
94	107	112	30	**SLIPKNOT** ● I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT	94
95	89	82	15	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
96	94	84	9	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	35
97	98	93	50	**TLC** ▲[3] LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
98	101	122	45	**ANDREA BOCELLI** ▲[2] POLYDOR 547222 (12.98/18.98)	SOGNO	4
99	115	111	47	**GINUWINE** ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
100	95	88	13	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
101	99	67	47	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
102	110	109	17	**DONELL JONES** ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
103	90	86	30	**TRAIN** ● AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	76
104	93	99	56	**SUGAR RAY** ▲[2] LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
105	114	113	99	**JO DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
106	102	98	14	**JIM JOHNSTON** ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
107	11	60	11	**BEASTIE BOYS** ▲[2] GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
108	92	63	12	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

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SONY OXFORD

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	112	103	29	**POWERMAN 5000** ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
110	88	76	97	**SOUNDTRACK** ▲² ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	3
111	111	102	49	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
112	100	97	97	**NAS** ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	3
113	127	154	97	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
114	105	89	34	**SARAH MCLACHLAN** ▲² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
115	109	90	97	**LENNY KRAVITZ** ▲² VIRGIN 47758 (12.98/17.98)	5	34
116	138	—	24	**SOUNDTRACK** ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
117	121	120	21	**MARTINA MCBRIDE** ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
118	97	79	13	**FIONA APPLE** ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
119	117	100	15	**VARIOUS ARTISTS** ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
120	103	91	9	**METHODS OF MAYHEM** ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
121	116	116	28	**STAIND** ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) EXP	OYSFUNCTION	74
122	106	101	11	**LED ZEPPELIN** ● ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
123	104	80	11	**DAVE MATTHEWS BAND** ▲² BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
124	122	114	18	**LIVE** ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
125	134	152	17	**IDEAL** NOONTIME 47882/VIRGIN (10.98/16.98) EXP	IDEAL	97
126	132	127	65	**CHER** ▲² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
127	123	142	21	**DIANA KRALL** ● VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
128	140	146	5	**TOBY KEITH** DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	128
129	137	143	32	**MISSY "MISDEMEANOR" ELLIOTT** ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
130	108	96	11	**BECK** ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
131	RE-ENTRY		3	**THE CATHEDRALS** SPRING HOUSE 42223 (11.98/15.98) EXP	A FAREWELL CELEBRATION	93
132	120	106	14	**SANTANA** ● COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	106
133	119	118	20	**BARBRA STREISAND** ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
134	147	181	13	**SOUNDTRACK** ● JIVE 41686* (11.98/17.98)	THE WOOO	16
135	124	107	72	**GOO GOO DOLLS** ▲² WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
136	154	157	4	**KITTIE** NG 751002/ARTEMIS (13.98 CD) EXP	SPIT	136
137	NEW ▶		1	**MORPHINE** DREAMWORKS/RYKODISC 450056/INTERSCOPE (10.98/16.98)	THE NIGHT	137
138	118	105	17	**ERIC CLAPTON** ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
139	151	130	34	**VARIOUS ARTISTS** ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
140	136	126	43	**LIL' TROY** ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) EXP	SITTIN' FAT DOWN SOUTH	20
141	133	124	24	**STATIC-X** ● WARNER BROS. 47271 (10.98/16.98) EXP	WISCONSIN DEATH TRIP	107
142	149	135	32	**VARIOUS ARTISTS** ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
143	130	123	11	**REBA MCENTIRE** ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
144	126	117	24	**PUFF DADDY** ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
145	167	164	69	**PHIL COLLINS** ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
146	141	141	10	**INCUBUS** IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
147	125	108	10	**GUNS N' ROSES** ● GEFFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
148	128	119	21	**DL' DIRTY BASTARD** ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
149	148	151	13	**KEVON EDMONDS** RCA 67704 (10.98/16.98)	24/7	77
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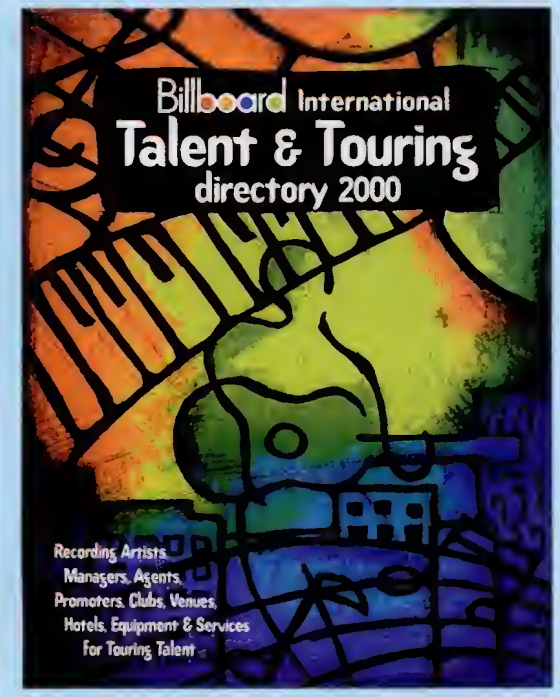


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BELA FLECK

(Continued from page 10)

marketing approach that emphasizes a greater recognition of his talent and greater word-of-mouth," he says. "We're not looking to pigeonhole him as a jazz artist, classical artist, or pop artist. We're just trying to make sure his records get heard."

Fleck jokes that the Flecktones are "a band with an identity crisis," but he says, "I think at Sony there's a thought that the band is a commercial band, like Phish or Dave Matthews Band without vocals. That was important to me. We kept saying to them, 'If we do this, can you see the band in a bigger way? It's not just a jazz group.' "

Indeed, Fleck's first effort will be handled through the jazz division but will involve pop division A&R executive Mitchell Cohen and feature such guests as Shawn Colvin and Jon Anderson of Yes.

"The record will come out via jazz but will be a hyphenated project between our department and pop, in that it'll utilize and integrate other departments and resources," says Levenson. "The wonderful thing about Bela is he can marry so many different idioms."

In terms of a classical release, Gelb says he and Fleck have had a number of discussions but haven't made a decision.

"Among the ideas we've talked about are collaborating with other virtuosos on our label," Gelb says. "We have people who have come from the traditional classical world but don't see themselves limited by that, like Joshua Bell, Yo-Yo Ma, or Edgar Meyer.

"We've also talked about something that will involve larger classical forces," he adds, "such as chamber musicians that may support compositional efforts of his, or about creating and performing arrangements and transcriptions of great classical pieces that could be challenging if we orchestrated them for the banjo. That's the great thing about Béla: he has no shortage of ideas."

ERVIN LITKEI DIES

(Continued from page 4)

lerina. Now titled "Tonight I'm Not Pretending," the song was sung by soprano Lynn Owen on an album, "From Vienna To Broadway," released on Litkei's Aurora label.

Ethel Gabriel, the record producer who worked for Litkei for a number of years until his death, met him shortly after his arrival in the U.S. As a producer for RCA Victor, she wanted to make an album of Hungarian Gypsy music. A salesman for the local RCA Victor distributor, Bruno New York, said he knew a fellow Hungarian who wanted to get into the music business and could find her the right group.

"After that, I introduced him to Eli Oberstein, the chief of RCA Victor, who taught him the music business. Eli treated him like a son," Gabriel says.

Litkei is survived by his wife of 52 years; a daughter, Dr. Cathy Litkei Greene; and three grandchildren. His body was to be cremated and the remains flown to Hungary for burial.

BETWEEN THE BULLETS



by Geoff Mayfield

REIGNING CHAMP: Despite a second-week decline of 40% from his loud opening sales bang, **D'Angelo** moves 191,000 units, which is still enough to keep him ahead of the Joneses—and in first place on The Billboard 200. His soulful "Voodoo," the first 2000 release to reach the pole position, thus wards off advances by former chart-topper **Santana** (No. 2 with 189,000 copies, up 7,000 over the previous week) and the resurgent **Dr. Dre** (No. 3, 177,000 units, up 12.5%).

OLD ACQUAINTANCE: As regular readers of this column know, an oft-repeated observation for the past several months is that it's hard to stay hip in hip-hop. Although late 1999 albums by **DMX** and **Jay-Z** managed to hit bigger first-week numbers than either artist's chart-topping 1998 sets achieved, those were exceptions to the rule. Last year, **Master P, Puff Daddy, Snoop Dogg, Method Man,** and **Nas** each saw their most recent albums fall shy of the opening numbers that prior titles had reached, and in most of those cases, the falloff was significant. Snoop and Puff, for example, settled for openers of 187,000 units and 205,000 units, respectively, when each of them had exceeded half a million when his previous album hit stores.

Leave it to **Dr. Dre** to fight rap's current. Many of the passages heard on the first two radio tracks from "Dr. Dre—2001," "Still D.R.E." and "Forgot About Dre," suggest that not only was he prepared to see his first album in eight years fall shy of prior glory, he was also ready for such a letdown to place a big chip on his shoulder. Yet even though 1992's "The Chronic" set high standards, Dre's "2001" has managed to swim upstream.

Prior to the SoundScan era, pop-leaning rappers **MC Hammer** and **Vanilla Ice** had each chalked up multiple-week stays at No. 1 on The Billboard 200, but "The Chronic" was the first hard-edged rap title of the '90s to track a long stay in the big chart's higher rungs. After starting at No. 27 with 90,000 pieces on the Jan. 2, 1993, Billboard 200, Dre logged 44 weeks in the top 40, including 28 weeks in the top 10. The album ran counter to the pattern established since the chart switched to SoundScan data in May 1991, where rap albums could open to large sales but would evaporate quickly. His new album also kicks that trend.

Following Dre's appearance with **Eminem** on the inaugural edition of USA's "FarmClub.com TV," which hit cable Jan. 31, "2001" chalks up a third week of gains, an uptick that started with a push from MTV's "Making The Video" and a performance that same week on the Jan. 17 American Music Awards.

"The Chronic," which has sold 4.2 million copies to date, according to SoundScan, moved 1.05 million copies in its first 12 chart weeks. By comparison, "2001" has already tallied more than 2.6 million in its first dozen frames.

TV GUIDE: The aforementioned **Dr. Dre** was the most conspicuous beneficiary of "FarmClub.com's" first cablecast. Dre collaborator **Eminem** (No. 57, up 13%) and 98° (No. 86, up 16%) each gain, although both fall shy of this issue's accelerated bullet criteria, with overall album sales standing 11% ahead of the previous issue (see Market Watch, page 98). The show's impact on 98° is easier to spot on Top Pop Catalog Albums, where the group's first album re-enters at No. 24 on a 58% increase . . . Pop quiz: Do you remember the final score of Super Bowl XXXIV? Me neither, but the Jan. 30 game's music-intensive programming rolls up points on this issue's Billboard 200. Super Bowl performer **Tina Turner,** who also appeared Feb. 3 on both "The Tonight Show With Jay Leno" and "The Oprah Winfrey Show," enters the big chart at No. 21, her highest Billboard 200 bow in her long career, either solo or with ex-husband **Ike.** Her 60,000 units also represent her biggest week in the SoundScan era. Her "Twenty Four Seven" enters Top R&B/Hip-Hop Albums at No. 29.

Three other Super Bowl performers bullet. **Faith Hill,** who delivered the national anthem, sees two albums rally: "Breathe" gets Greatest Gainer honors on Top Country Albums (up 46%), while "Faith" has a 42% boost (22-20). The former moves 28-19 on the big chart, while the latter re-enters at No. 179. Halftime performer **Christina Aguilera** has The Billboard 200's Greatest Gainer (6-5, a 22,000 gain). Another halftimer, **Phil Collins,** sees his "Tarzan" soundtrack grab the Pacesetter with a gain of 197%, but that album also benefits from the movie's well-advertised home video release.

Lynyrd Skynyrd, who played during ABC's l-o-n-g pre-game broadcast, re-enters The Billboard 200 at No. 198 with a 27% gain, but even with its massive viewership—the game pulled a 43.3 rating and a 63 share—the Super Bowl couldn't lift every performer. **Enrique Iglesias,** who also sang at halftime, has a gain of less than 1,000 units as he falls to No. 49 . . . "The Rosie O'Donnell Show" and MTV's "Making The Video" are the latest spark plugs in **Mandy Moore's** ascent of The Billboard 200. Her debut album vaults 49-37 with a 49% gain . . . On last issue's chart, **Aimee Mann's** visit to "The Late Late Show With Craig Kilborn" helped the "Magnolia" soundtrack up 10 spots to No. 58. It's No. 72 on the current list.

COUNTRY MOVES WEST OF ALPHABET CITY

(Continued from page 13)

inspired her original "Dress Of Roses" B-side of the Madonna CD single.

A MIX OF INFLUENCES

Passin, a veteran New York country musician whose second album, "Hearts In My Dream," came out last year on her own Passin Fancy Music label, wrote seven of her disc's 11 tracks. "The title track is a George Jones and Roger Miller cover," she says, citing those artists as models, along with the Everly Brothers, whose "The Sun Keeps Shining," which is also covered, was one of the first country songs she learned.

"I kept going backward from there to the Louvin Brothers, from Johnny Cash to the Carter Family," she continues, sounding a familiar theme. "Contemporary country music doesn't resemble original country music and doesn't interest me like bluegrass, hillbilly, rockabilly, and honky-tonk: My songs aren't about drinking but feel like honky-tonk."

Passin is a former member of the Twanglers, which cut a single for Diesel Only before disbanding in 1994.

That singles-only label was the home for numerous local country-oriented bands during the mid-'90s, much like Glasgow, Scotland's Shoeshine Records—parent of the Spit & Polish imprint home of Cantrell. Cantrell's album title track, "Not The Tremblin' Kind," was written by New York songwriter George Usher.

"It's a good, New York sort of country pop thing, and he's one of the folks from the local music scene I really admired," says Cantrell, who is married to Diesel Only founder and World Famous Blue Jays front man Jeremy Tepper, who also supplied a song for the album. She tapped other estimable local writers, too, like Amy Allison and Joe Flood, and contributed her own songs, most notably "Queen Of The Coast."

"It's a story song about the kind of female country singers who were popular in the '60s, based on the ones I love like Bonnie Owens, Loretta Lynn, Kitty Wells, Melba Montgomery," says Cantrell, noting that the album also covers "Somewhere, Some Night" by Montgomery's brother Carl Montgomery.

Cantrell is also host of the long-running "Radio Thrift Shop" show on free-form station WFMU New York. Besides classic country, she programs relevant contemporary country artists, including Skye and other Alphabet City Opry scenesters.

> *'Contemporary country music doesn't resemble original country music and doesn't interest me like bluegrass, hillbilly, rockabilly, and honky-tonk: My songs aren't about drinking but feel like honky-tonk'*
>
> **– MONICA PASSIN –**

WORD IS SPREADING

But programmers outside New York are picking up on the locals too. Douglas Neal, who hosts the "Progressive Torch And Twang" show at Michigan State University's WDEM in East Lansing, is particularly big on Li'l Mo & the Monicats.

" 'Hearts In My Dream' is the embodiment of what I like to see in roots music—honky-tonk, western swing, barrelhouse piano, rockabilly—combined in a style that isn't forced or strained but unique to the Monicats," says Neal.

Reporting sales success with both the Monicats and the Demolition String Band is Jeff Weiss, co-owner of the Woodland Hills, Calif.-based Miles of Music mail-order dealer specializing in alternative country and roots rock.

"They both make terrific records, and I'm looking forward to Cantrell's," says Weiss, whose company promotes its wares via its Web site and a printed catalog going to more than 24 countries. "They're artists who believe in what they're doing, who aren't manufactured and contrived but real and honest."

"We've all hung on and are definitely getting more of a chance because we've held on," concludes Passin. "I know it's not the most popular top 40 kind of music bringing that rarefied Shania Twain kind of stardom, but I don't see that happening anyway. I just want to stay a working musician, writing and recording and performing and continuing to learn and get better at it."

Passin is self-managed, booked by Milestone Entertainment, and published through Passin Fancy Music (ASCAP). Cantrell is self-managed and booked and published by Thrift Shop Songs (BMI).

Skye is managed by Bernadette O'Reilly, with assistance by Road Work Music, a New York promotion and marketing company. She is booked by Reiner's Jeb Acorn Booking and published by Mighty Minx Music (ASCAP).

FREESE'S FREEFALLS LABEL

(Continued from page 35)

into."

One of his first priorities in establishing such a company was lining up a veteran producer with credibility. "About 18 months ago I got in a conversation with Jerry Crutchfield [producer of Dave Loggins, Tanya Tucker, Anne Murray, and Glen Campbell, among others] before I left Epic," says Freese, "and I said, 'You've produced a lot of these artists who are no longer on labels. What if I provided a label for them—would you want to do some producing?' He said, 'Absolutely!' "

Freese next put together a target list of artists. "The first one I connected with is Willie Nelson, who, interestingly enough, is still signed to Island Records and still doing records for them," he says. "What we're doing, as with him, is putting out projects the major labels may not be interested in putting out; hence Willie's instrumental record. That was a real love affair and tribute by Willie and his band to Django Reinhardt, who Willie's always looked up to. So, the creativity at the label is whatever the artist wants, wherever he wants to go with it.

"Now we have another project with Willie, working with Billy Joe Shaver, Waylon, and Kris, on Billy Joe's 'Honky Tonk Heroes' album. Then Lee Greenwood will have a record out in May. We're talking to Shenandoah, whom I've always been a big fan of. Marty [Raybon] has left, but we have a new lead singer and the same guys are there and they're writing new material and it's fantastic.

"Other major labels in town might be interested, but these are artists looking for independence and their own creativity," he continues. "And they're interested in what I have to say about the Internet, and the marketing we're going to put behind the Internet will help drive consumers to retail."

Freese says one reason he was drawn to Navarre is because the company "has a good sense of the Internet. They have Net radio stations. We've talked about doing a Willie Nelson radio network. We are looking at Webcasting a FreeFalls Evening."

Freese notes that he sought to attract a roster of brand names. "These artists all have name value," he notes. "Lee Greenwood's still out there with a big fan base. And so do groups such as Shenandoah, Highway 101, and Exile. These bands are all out there working. Billy Burnette is unique as a rockabilly artist, and everyone knows who he is. He played guitar for Fleetwood Mac and is from the rockabilly Burnette family and has cut a fantastic rockabilly album for us. So those are the kinds of artists we're looking for."

Contracts, he says, will be on a case-by-case basis.

"With every merger, there's going to be more people out of work and more artists looking for a home," Freese notes.

"With all that said, enter the Internet in the last two or three years," he says. "Traditional retail is still the priority, the No. 1 place to sell records and will continue to be for a very long time. What I think the Internet will provide is a vehicle for those people who have not shopped traditional retail in years and years. They're buying records again because it's easy to buy records on the Internet.

"I think we're just in the beginning stages," he continues. "There's a lot of cross-promotion going on between the two. Marketing-wise, the Internet is what I'm most excited about. Your marketing campaigns will more and more be included in the Internet. And pay Internet concerts are not that far away in the future."

Although FFE will continue to be headquartered in Cleveland, Freese plans to open a Nashville office this summer.

CLASSICAL/KEEPING SCORE

(Continued from page 38)

the 20th century's orchestral masterpieces, Carter's Double Concerto from 1961 is still in the repertoire of the Ensemble InterContemporain of Paris. Likewise, his string quartets are some of the most-played modern chamber music on the Continent, and the BBC orchestras have played his major symphonic scores, from the majestic Variations for Orchestra of 1955 to "Symphonia." By contrast, the New York Philharmonic has rarely programmed the Concerto for Orchestra since commissioning the piece in 1969.

Carter traces his greater acceptance in Europe to the simple fact that "[longtime BBC controller] William Glock was in Rome at the premiere of my First String Quartet in '51," he says. "From then on, the BBC played every one of my pieces for years, live and on the radio—something unthinkable in America. That is what developed an audience there for my music. Here, people study my music in textbooks, but few get the chance to actually hear much of it."

In an acute comparison, pianist/scholar Rosen once likened the bold new perspectives afforded by Carter's manifold art to the revolutionary tableaux of Cubist painting. But with the ascendance of the New Simplicity, Carter's extreme intricacies have been ironically dubbed "old-fashioned"—something the mild-mannered composer finds faintly amusing. "I'll keep doing what I want, and to hell with everybody else," he says. "Besides, before he died, everyone said Bach was old-fashioned. That's pretty good company."

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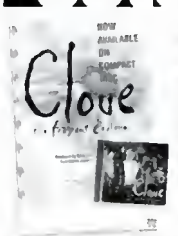
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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Airplay Monitor's Salute To Radio Tastemakers

Airplay Monitor profiles the most influential radio programmers in the U.S. with its Salute to the Tastemakers, to be featured in the Feb. 18 issue. Each of the four Airplay Montior publications will profile the Airplay Leaders, the programmers who over the last six months were first to identify and play a future hit record in significant rotation.

AIRPLAY LEADERS *Salute to the Tastemakers*

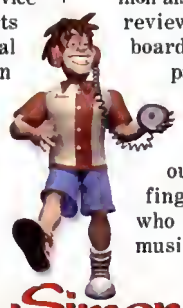
Airplay Monitor defines its Airplay Leaders as those programmers who were first to spin a record a total of 150 times (100 for Adult Contemporary, rhythmic top 40, and adult R&B), once that record reached Airpower status in Airplay Monitor. Airpower songs are those that have reached the top 20 in spins and audience impressions with increases on both fronts.

Monitor will discuss music choices with those programmers and hear from labels about the state of record promotion in the year 2000.

Airplay Monitor will update Airplay Leaders twice yearly.

MySimon Adds Billboard Charts To Internet-Shopping Service

Billboard has entered into a licensing arrangement with mySimon that gives the online comparison-shopping service access to Billboard charts and reviews. The deal allows users of mySimon (at www.mySimon.com) to search for pricing information on albums listed on several of Billboard's key best-seller charts.



Santa Clara, Calif.-based mySimon helps consumers search for pricing information on millions of products from thousands of online stores. A typical music search turns up results from more than 30 online music retailers.

The arrangement with Billboard provides for pricing searches for the top 20 titles on The Billboard 200 and the top 10 titles on the country, R&B/hip-hop, Latin, contemporary jazz, Heastseekers, and world music charts. MySimon also will post album reviews from the Billboard archives on its pages to help users with their searches.

"The deal puts our content at the fingertips of people who need it most—music lovers who are about to make a purchase," says Ken Schlager, VP of business development for the Billboard Music Group.

MySimon already enjoys a successful relationship with Billboard as sponsor of Billboard Radio, a weekly Webcast that spotlights the hottest hits on the week's Billboard Hot 100 singles chart (at www.billboardradio.com).

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Waldorf Astoria • New York • July 12-14
BET/Billboard R&B/Hip-Hop Conference
New York Hilton • Aug. 16-18
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'God' Only Knows What Elvis Is Thinking

CHART BEAT™



by Fred Bronson

IF ELVIS PRESLEY *IS* alive, he must be getting a little nervous. Ever since Nov. 1, 1969, when he topped The Billboard Hot 100 with "Suspicious Minds," he has been in first or second place among artists for the most No. 1 pop singles of the rock era. **Presley** actually tied **the Beatles** that week, as they had collected their 17th No. 1 single just a few months earlier with "Get Back." During the next eight months, the Fab Four pulled ahead with "Come Together"/"Something," "Let It Be," and "The Long And Winding Road"/"For You Blue."

Presley is still safely in second place, but this issue **Mariah Carey** collects her 15th No. 1 hit with "Thank God I Found You" (Columbia). Is there anyone who doubts that Carey will rack up at least three more No. 1 songs in her career, surpassing Presley? The million-dollar question now is, Will she also race past the Beatles? She's just six chart-toppers away from breaking their record.

"Thank God" is the third new No. 1 single of 2000. It extends Carey's run of having a No. 1 hit every year to 11 consecutive years. Her first 14 No. 1 songs all occurred in the 1990s, beginning with "Vision Of Love" in August 1990.

While Carey is familiar with that feeling of ruling the Hot 100, her two guest stars are not. This is the first No. 1 for both **Joe** and **98°**. As **Vince Ripol** of San Diego, Calif., points out, 98° has beaten **Backstreet Boys** and **'N Sync** to pole position. Neither of those groups has gone higher than No. 2—the Boys with "Quit Playing Games (With My Heart)" and 'N Sync (with **Gloria Estefan**) with "Music Of My Heart."

And while there have been plenty of one-named female singers occupying the chart summit (including **Cher**, **Monica**, and **Brandy**), Joe is the first one-named male singer to reach the pinnacle since **Usher** ruled with "Nice & Slow" exactly two years ago this issue.

It was also two years ago when **Jimmy Jam** and **Terry Lewis** wrote and produced their last No. 1 hit. The predecessor to "Nice & Slow" at the top of the Hot 100 was their "Together Again," recorded by **Janet Jackson**.

A LONG, LONG TIME AGO: And I can still remember the first time I heard **Don McLean's** "American Pie." I had to pull the car over and just sit and listen to this enthralling song. I also still remember the first time I heard **Madonna's** version, so the short-term memory is working just fine.

McLean's original debuted on the Hot 100 the week of Nov. 27, 1971, at No. 69. Madonna tops that debut by entering at No. 43, her highest new entry since "The Power Of Good-Bye" opened at No. 24 in October 1998. "American Pie" is Madonna's first chart entry of 2000 and the third remake of her career. She previously charted with **Rose Royce's** "Love Don't Live Here Anymore" (No. 78 in 1996) and "Don't Cry For Me Argentina" (No. 8 in 1997) from "Evita."

HER FATHER'S DAUGHTER: Hawaiian singing legend **Don Ho** is surprisingly a one-hit wonder on the Hot 100, where his signature tune, "Tiny Bubbles," peaked at No. 57 in 1967. But his daughter carries on the family tradition, as **Hoku** debuts at No. 69 with "Another Dumb Blonde" (Interscope) from the "Snow Day" soundtrack.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	66,907,000	69,140,000 *(UP 3.3%)*
ALBUMS	59,625,000	63,191,000 *(UP 6%)*
SINGLES	7,282,000	5,949,000 *(DN 18.3%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	50,204,000	55,773,000 *(UP 11.1%)*
CASSETTE	9,280,000	7,270,000 *(DN 21.7%)*
OTHER	141,000	148,000 *(UP 5%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,616,000	13,262,000	1,354,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
13,160,000	11,880,000	1,280,000
CHANGE	**CHANGE**	**CHANGE**
UP 11.1%	UP 11.6%	UP 5.8%
THIS WEEK 1999	**THIS WEEK 1999**	**THIS WEEK 1999**
13,978,000	12,251,000	1,727,000
CHANGE	**CHANGE**	**CHANGE**
UP 4.6%	UP 8.3%	DOWN 21.6%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	4,422,000	3,071,000	DN 30.6%
INDEPENDENT	1,523,000	1,443,000	DN 5.3%
MASS MERCHANT	3,246,000	2,656,000	DN 18.2%
NONTRADITIONAL	89,000	99,000	UP 11.2%

ROUNDED FIGURES — FOR WEEK ENDING 2/6/00

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